

Save
on tools, espresso
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Page 22.

THE SAN FRANCISCO

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BAY GUARDIAN

SINCE 1988, THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. MARCH 19 THROUGH MARCH 26, 1975. VOL. 16, NO. 24

TRANS-SIBERIAN EXPRESS

6,000 miles across Russia with our travel team.
Plus other unorthodox travel specials. Page 9.

CHARTER FLIGHTS

Take advantage of the new charter flight rules
and fly cheap to Monte Carlo, Jamaica, Hong
Kong, Hawaii and Europe. Page 13.

Congress's \$15 billion giveaway to the banks

Burton Wolfe's memorial to
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Holy war on Berkeley's "Holy Hill"

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plans draw fire from local residents.
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Country funk and Nashville schmaltz

Alan Lewis on Tanya Tucker
and Loretta Lynn. Page 15.

The ultimate Jewish mother joke

Larry Peltzman
on Paul Mazursky's
"Next Stop,
Greenwich
Village."
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Is anybody at the Chronicle worth more than a streetsweeper?

A curbside interview with
Bob Graysmith, the Chronicle's
editorial cartoonist. Page 6.



IF YOU ENJOYED RUSSIA YOU'LL LOVE SAN FRANCISCO

What we mean is that if you liked the Bill Ristow/Cecily Murphy account of their adventures across Russia on the Trans-Siberian Express (p. 9), you'd love their book, **"San Francisco Free & Easy."**

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Every week, the Guardian brings you the best consumer bargains and marketplace strategies of any publication in the Bay Area. This issue, for example, we tell you:

- How to cut through the red tape and get solid reservations on the Trans-Siberian Express (p. 12).
- How you can save \$139 on a plane ticket to London (p. 13).
- Where you can savor an economical brunch in a creperie and sausage shop (Fleamarket, p. 22).
- Where you can save \$100 on an industrial-duty Black & Decker cut saw (Fleamarket, p. 22).
- Where you can see three films for the price of one first run film (Events, p. 19).
- Where to get a free makeover in Mary Quant cosmetics (Friday to Friday, p. 28).
- Where to get an Italian espresso machine for your home at direct-from-the-factory prices (Fleamarket, p. 22).
- Where to meet the new Jerry Rubin, free (Friday to Friday, p. 28).
- Where to buy a kitchen clock at half off the original price (Fleamarket, p. 22).
- How to get a round-trip ticket to Hawaii plus accommodations for only \$259 (p. 13).

SPECIAL BONUS: We'll send 3 of your friends in the Bay Area a recent Guardian, free! Just include their names, addresses & zips (and indicate if you wish to be named as donor) and we'll do the rest.



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LETTERS

'NOT THE NATIONAL ENQUIRER'

Re your "Malpractice" issue [3/12/76]: I went to the newsstand today to buy the *Bay Guardian*, not the *National Enquirer*.
Victoria Brady
Berkeley

'OPENING OLD WOUNDS'

Would it be possible for you to do a feature article on the care which physicians, including those whose names were displayed, give sick people every day?

Or wouldn't that sell as many newspapers?

The events in [Dean Lipton's malpractice] article of 3/12/76 happened eight years ago. The case was settled and damages paid. Situations change and people change. The defendant doctor must not have come away unscathed and is probably trying to practice his profession and live his life.

The opening of old wounds and the gratuitous infliction of more suffering makes your crusading image suspect.

Bertram S. Koel, M.D.
San Francisco

WHERE WERE YOU THEN?

The [Dean] Lipton article on medical malpractice [3/12/76] provided an excellent example of the destruction which medical negligence can cause to a patient's life. And, indeed, as Lipton says, the \$150,000 in general damages originally contemplated by his attorney does seem inadequate in light of the catastrophic results of Lipton's surgery at Kaiser and Golden Gate Hospitals.

Where, however, was the *Guardian* when the so-called "malpractice reform" legislation (the Keene Bill) was rushed through the State Legislature last year with barely a whimper of dissent? That bill, now law, limits recovery of general damages in medical negligence cases to \$250,000 even if the patient has been crippled or maimed for life.

And I do not recall a single reference in the *Guardian* to the "solution" to malpractice now being forced on all Kaiser patients — i.e., mandatory arbitration of all such claims, or put more directly, removal of the right to jury trial for injured Kaiser patients such as Lipton.

Joseph W. Campbell
San Francisco

'THE MORE THE BETTER'

I am delighted to see that you have started including radio listings as a regular service. The more the better (especially in the FM field).

Roger Bernhardt
Golden Gate College
San Francisco

'MORE FORAN THAN FOR US'

All George R. Moscone can really be accused of, he says [3/12/76], is demanding a "selfless commitment to the public interest by those he entrusts with it."

In those 435 final words on dumped Milk, the mayor employs 'I, my, me' no fewer

than 34 times, confirming your editorial conclusion that his own "selfless commitment" may be more Foran than for us.
Arthur B. Cherry
Palo Alto

'UNAMUSED' BY FLAG FLAP

The Board of Directors of The Bar Association of San Francisco is totally unamused by the efforts of the American Legion, a sizable number of the rank and file police officers, and other groups to discredit Chief Charles Gain over the so-called "flag issue" and how he chooses to decorate his office.

The Bar Association, through its staff and committees, has also been working closely with Chief Gain since he took office and we have told him on several occasions (once in open meeting before our entire membership) that we will continue to assist him in every way we can in the most difficult assignment he was given by our new Mayor at the start of this year.

Robert G. Sproul, Jr.
President, 1976
The Bar Association of SF

STRIKE THREE, YOU'RE OUT

As co-founder of the oldest women's band in the Bay Area, Sweet Chariot, I, Sharon L. Russell must speak up. The article written by Katy Butler on women's music [Guardian 2/27/76], particularly the space (?) given Sweet Chariot, was one of the poorest pieces of journalism that I've witnessed.

Having been a professional vocalist for 12 years, your article got off to a bad start by calling me a "guitarist" and referring to Sheila's clavi-net as an "organ." *Strike One!*
Strike Two — "Slick soul

disco band performing top 40 hits by LaBelle" caused my mouth to drop open. I get so tired of people reaching out for cliches when presented with a form of music that is totally alien to their realm of experience, past and present.

Strike Three — (Here's when you really did it.) To pick up the paper and see myself depicted as a KU KLUX KLAN WOMAN in reverse was out and out defamation of character. Sentences taken out of context of a paragraph and plopped in the middle of nowhere (which in this case could mean anywhere in the article) was just plain careless and inexcusable. I was also made to look like a maniacal hypocrite hating white women so vehemently and at the same time having the only racially mixed band represented.

After four hardworking years to see Sweet Chariot so grossly misrepresented is downright heartbreaking. To those of you who read the article trying to gain some insight into the music we make, please come and share an evening with us.

Sharon Russell
Sweet Chariot

Katy Butler replies: I'm sorry you didn't like my description of Sweet Chariot. I've enjoyed dancing to Sweet Chariot, and my article was intended to give more positive exposure to local women's bands. Also, I do not think your statements made you look like a racist. I think they brought up an awareness of racism that the women's community, like all others in the country, isn't immune to.

On the factual points: Your manager told me to call Sheila's instrument an "organ." My story should have read, "performing top 40 hits by groups like LaBelle and others..."

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(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861)

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The DA's office — it's now a branch of Neyhart, Anderson & Freitas

We checked just at press-time and the receptionist still answered the phone "Neyhart, Anderson and Freitas." Was the name of Joe Freitas, former four-year partner in the firm and now the new San Francisco District Attorney, still on the firm's masthead, we asked, just to be sure. Yes, she said. Had Freitas asked the firm to get the name off the masthead, as he told the *Guardian* he had done? Not that she knew of, she said. She said she had no instructions but to answer the phone by saying, "Neyhart, Anderson and Freitas."

The point is important because DA Freitas, reacting to a March 5 *Guardian* editorial and rising public clamor over Freitas's refusal to investigate and prosecute former clients of his law firm and others accused of voter fraud, released a two-page apology on March 15. Its effect: to stall further on behalf of his old clients, among others, and to further nail down the disturbing implication that Freitas is operating the DA's office as a branch of his old law firm, Neyhart, Anderson and Freitas.

Call us, the firm is saying by insisting on keeping the name Freitas on the masthead. We've got clout in the DA's office.

Freitas's letter to Sup. John Barbagelata contained the same old barrel of chestnuts: he is waiting until the US District

Court rules on the plea of Mike Nevin, former sheriff's candidate accused of voter fraud, that the California residency law is unconstitutionally vague.

To prosecute before the court ruling, Freitas said, throwing in some red herrings among the chestnuts, he would have to use the "extremely limited resources" of his office, which would be the "height of fiscal irresponsibility."

It's as if former DA John Jay Ferdon, the man Freitas beat on a clean-up-the-DA's-office-instantly platform, was back in office and publicly explaining why he couldn't prosecute Joe Alioto for PFEL conflict of interest.

For Freitas's excuses are patently jive on two counts: (1) as he admitted to us, chances are extremely slim the court will even hear Nevin's plea, much less rule the residency law unconstitutional, and (2) even if the residency law is invalidated, Freitas could go after many illegal voters on other grounds. Some could be prosecuted for fraudulently swearing they lived in SF for voting purposes, then turning around and signing similar homeowner's exemption affidavits swearing they lived in Marin County.

Citizens and legal taxpayers of San Francisco: this voter fraud business is a steaming scandal, and your reform DA is refusing to move. Consider

that the supervisors are forced to do their own investigation and that the *Examiner* has turned up enough solid cases to decide many a local election.

Moreover, soon after his election, Freitas told the press that criminal charges would be filed if he could find good evidence that "a group of identifiable persons led an effort to pad the city's voting rolls." This description could have been tailor-made to fit the activities of Gibbs Brown from Frontlash and some members of Laborers Union Local 261. But Freitas's old firm has often represented 261, and Freitas's campaign support and money came largely from labor, and so far Freitas has given no indication he's really interested in prosecuting anybody ever for voter fraud.

Bring back John Jay Ferdon.

P.S. The Coalition to Register 100,000 New Voters, which did a good and so far untainted job of registering about 40,000 voters last fall, has made a good point: that the *Examiner's* find of 3,000 to 4,000 illegally registered voters is just one part of the voter fraud scandal. The other part is that scores of thousands of eligible San Francisco voters aren't registered at all because the Registrar of Voters office has virtually no strong and ongoing community outreach program to register voters.

—Katy Butler/Bruce Bruggmann

CIW inmates presented a 400-signature petition to prison officials on Jan. 20 protesting a pilot version of APU already in operation and opposing implementation of the complete program.

A leaflet written by women in the pilot program related this incident: "When [prison guard Jim] Ward arrived . . . he asked us in detail how two women 'fucked.' . . . When there was no response to his satisfaction, we were then ordered to lock in for the remainder of the day." The women also complained of male staff members opening inmates' doors with no warning, being locked in for minor rule infractions and petty harassment by guards.

CIW warden Cathleen Anderson told the *Guardian* that plans for the APU unit have not yet been finalized and denied that APU is a "behavior modification" unit.

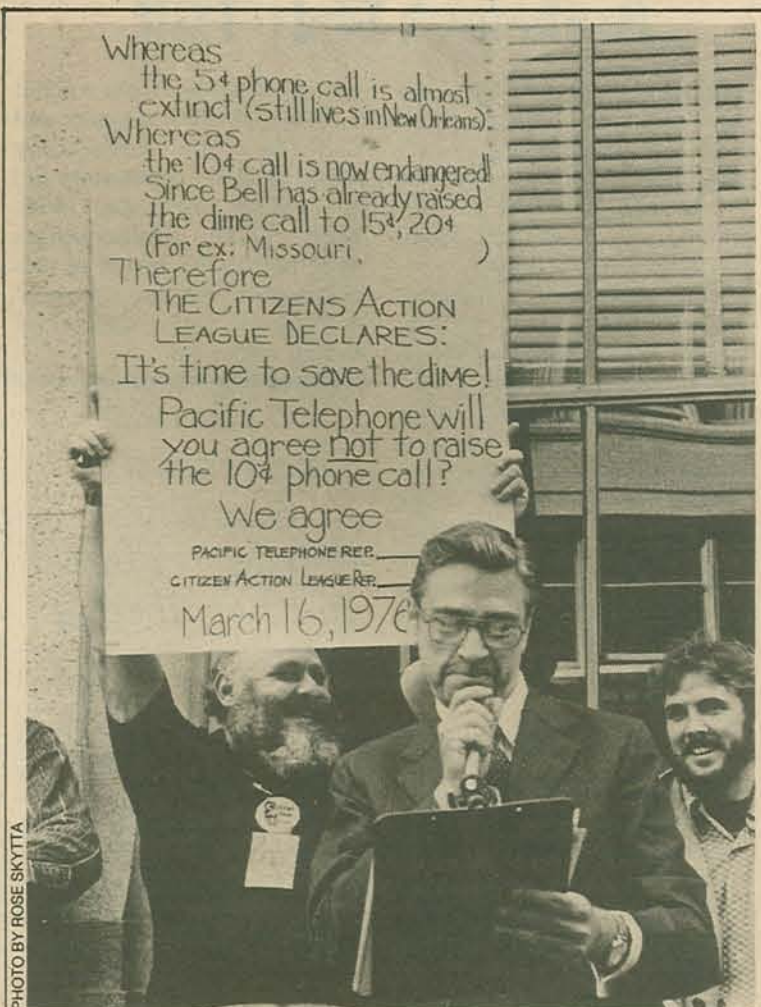
CIW, the state's only women's prison, houses 750 inmates at Frontera, 50 miles

southeast of Los Angeles. It has traditionally been an isolated facility and hasn't previously drawn the political attention given to men's prisons like San Quentin. But recent prison actions have sparked the creation of a statewide Women's Prison Coalition: last March CIW stopped an inmate education project sponsored by UC Santa Cruz students and came close to canceling a women's music concert at CIW last month.

"CIW is kept very quiet," said coalition member Laurie Hauer. "They're pretending it's not really there. They don't even call it a prison."

On Friday, March 19, the Women's Prison Coalition will hold a rally at the state capitol in Sacramento to protest plans for the APU. The program is to include a speech by Inez Garcia, poems of Norma Stafford and songs by Holly Near, Meg Christian, Cris Williamson and Margie Adam. For more information, call 626-3632.

—Katy Butler



At a March 16 Citizen Action League demonstration at the Pacific Telephone and Telegraph headquarters, PTT vice-president Donald McLaughlin (reading statement above) refused to sign CAL's commitment (held by Tim Sampson, CAL president), but said PTT has no plan now to raise the 10¢ call.

Save San Bruno Mountain

The crucial vote will most likely be this Thursday (March 18) on whether San Bruno Mountain will be spared. We recommend from the house-tops: (1) that the San Mateo County Supervisors vote down any scheme proposed by Visitation Associates/Foremost McKesson to develop any part of the mountain, and (2) that the swing vote, Sup. Ed Baccio, distinguish himself in one vote as the man who helped turn the tide against the one development that would truly wreck in one blow the city of San Francisco and the County of San Mateo.

It is instructive to note that no major San Francisco politician, with the possible ex-

ception of Sup. John Molinari during last year's supervisorial campaign, spoke out forcefully against the project or helped bring out the facts that this project would overwhelm San Francisco's city services, choke off the city's new sewer system even before it's built (according to an ABAG report) and apply the coup de grace to the city's tax base on the Manhattanization—means—more—taxes principle. No word, of course, from Assemblyman John Francis Foran, who's carpetbagging away for the seat most affected by the two-county development, the state senate seat encompassing San Francisco and northern San Mateo County.

WEEKLY AWARDS

The Hippocrates Memorial "Heal Thyself" Award to Mr. Jimmy Rhodes of Manhattan, Kansas. Rhodes and his wife both suffered minor injuries recently after Rhodes, trying to cure himself of a bad case of hiccups, held his breath so long he completely blacked out and drove his car into a utility pole. Reported in the Feb. 15 "Digest" of the Eastbay Chapter of the National Safety Council.

Quote of the Week

"We originally intended to have her sit at the counsel table in a surgical mask, but we thought that might be inappropriate in a bank robbery trial." —Albert Johnson, F. Lee Bailey's assistant at the Patty Hearst trial, March 11, 1976, in a press conference at the Federal Building on the day she fell ill.

The "Handwriting on the Wall" Award to SF City Attorney Tom O'Connor. O'Connor, city attorney since 1962, is not running for reelection, according to Jack Rosenbaum in the March 16 *Examiner*.

The George "Machiavelli" Moscone Award for Political Cynicism to 17-year-old Dave Pieper of Lincoln, Nebraska. According to the March 15 *Examiner*, Pieper copped first prize in this year's Betty Crocker "Search for Leadership" contest. His method: "I put down what I thought they wanted for answers, not what I thought the answers should be."

Women prisoners fight 'reprogramming'

Prisoners at the California Institute for Women (CIW) are fighting to stop the establishment of a special isolation unit for "disruptive" inmates. A proposed "Alternative Program Unit" (APU) would house up to 60 inmates away from the general prison population and under much worse conditions.

According to a prison administration document smuggled out of CIW and obtained by the *Guardian*, any inmate who, in the opinion of prison officials, fits a loosely worded definition of "negative influence" on other prisoners, can be sent to the unit. Once there, the inmate would be allowed no more than one hour of exercise a day, one telephone call a week, extremely limited visitor and library privileges, and no television or radio.

DIGGS



Harvardizing Berkeley's Holy Hill

Plans of Berkeley's Graduate Theological Union to build a \$4.25 million central library on North Berkeley's so-called "Holy Hill" have run into distinctly irreverent opposition from the area's residents.

Opponents of GTU's library contend the project will intensify institutional congestion and encourage other seminaries to build facilities in the surrounding area, driving homeowners and apartment tenants to other parts of the city. Alan Tobey, chief spokesperson for the project's opponents, told me the process parallels institutional growth in the Cambridge-Boston area, which he facetiously calls "Harvardization."

The GTU, a consortium of nine seminaries, appealed its library plan to the City Council after the city's Board of Adjustments turned down GTU's plans Feb. 12. The City Council may consider the issue at its March 23 meeting.

At stake is the fate of Wilson House, one of the oldest residential brown shingle buildings (built in 1894) in Berkeley, located at 2400 Ridge Road. GTU purchased the building in 1970 with an eye to turning it into a library, but for the next four years it was used by a succession of student caretakers as a crash pad and community center, popularly known as "Maggie's Farm."

Blueprints for the library were drawn up in 1971, but

strong opposition from a vocal coalition of GTU students and residents of the surrounding North Berkeley community did not emerge until May 1975, when GTU administrators went before the Board of Adjustments to ask for a demolition permit and a number of zoning variances.

'There's no reason to tear down housing to build another library.'

Claude Welch, the dean of GTU, told the *Guardian* he was "surprised and dismayed" at the hostile reception the library plan received. GTU held extensive discussions with city officials about the plan prior to applying for variances, he said, and the Environmental Impact study for the project alone took nearly a year to complete. "At no time prior to last year did anyone come forward with substantial questions or objections," he told me.

"I don't think anyone seriously questions the need for a library," said critic Tobey, "but there are certainly other ways to solve the problem of storing books and making them available. For example, existing unused office space could be used to house the main library collection, or some

of the open space that already exists on one or another of the seminary sites. There isn't any reason to tear down good housing to put up a library."

Opponents of the library contend the project would violate the Berkeley Neighborhood Preservation Ordinance, which requires that when a residential building is torn down, at least equivalent housing must be built elsewhere in the city. (GTU's growth has already, in 15 years, removed 49 residential houses from Berkeley's slim housing market and caused the loss of nearly a quarter million dollars annually in property tax revenues according to figures from the Alameda County Assessor's office.)

GTU says the NPO doesn't apply since plans for the library were made before NPO was approved. Even if the ordinance does apply, Welch told me, "We can create additional housing to replace any lost by tearing down the Wilson House."

(In fact, the GTU's plans to build a centralized library on the Wilson House site may have already encouraged some new institutional growth: St. Albert's College of Oakland is negotiating to purchase two buildings on Holy Hill for use as classrooms and office space.)

Both sides are digging in for battle: Welch and the GTU have amended the library plans drastically in order to make it more palatable to the city, and Tobey and other critics of the library have been collecting petition signatures against the plan and lobbying intensively against its approval. —Bill Wallace

People's politics . . .

The crunch comes for San Bruno Mountain: with months of public testimony about the monstrous proposed development on the mountain at an end, it's now all up to the San Mateo County Board of Supervisors. The supervisors take the matter up (a final vote is likely) on March 18, 8 pm, at the Hall of Justice, 401 Marshall St., Redwood City. Come and encourage Sup. Ed Baccicco, the swing vote on the five-person board, to cast his lot for open space . . . Margaret Mead, anthropologist and humanist extraordinaire, will deliver a lecture on "The American 'Dream' Among Nations" on March 24 at 8 pm at the First Congregational Church, Post and Mason Streets, SF. Her talk is cosponsored by the SF Consortium and the World Affairs Council for the American Issues Forum series. Admission is free . . . The SF Library's heroic battle for more money from this year's city budget kicks off at a public hearing on the library's budget request on March 25, 7 pm, in the third floor Commission Room of the Main Library, Civic Center . . . The Berkeley Free Clinic and the Berkeley Women's Health Collective present a forum on "Malpractice Insurance: Cutting Community Health Care to the Bone" on March 24 at 7:30 pm at the South Berkeley Library, 1901 Russell at Grove in Berkeley. The forum, one of a continuing series, will discuss the effects and difficulties which small community clinics encounter with malpractice insurance . . . San Franciscans for District Elections announces a neighborhood hearing to help draw district lines for the 1976 District Election Initiative for North and South of Market communities on March 20, 1 pm, at Canon Kip House, 705 Natoma St., SF. More information, call Marilyn Smulyan, 431-9892 . . . Dale Bridenbaugh and Gregory Minor, two of the nuclear engineers who recently quit management jobs at General Electric's Nuclear Energy Division to work for Proposition 15, the Nuclear Safeguards Initiative, will talk about the dangers of atomic plants on March 18, 8 pm, at the Unitarian Church, 1187 Franklin St., SF. For more information about Prop. 15, call

Project Survival at 329-0450 . . . The Bay Area Center for Alternative Education (aka Orpheus University) will sponsor a forum on state Senate Bill 445, which would give California school districts the authority to create and fund alternative schools, on March 20, 10 am, at Corbett Community School, 1512 Golden Gate Ave., SF. Call Fernando Gonzalez for more information at 474-4344 . . . Is Oakland's budget crisis real? The Oakland Study Group, an independent public interest research group, will discuss Oakland's budget on March 18, 7:30 pm, at Lakeview School, 764 Grand Ave., Oakland. More information about the study group, call Rick Ellis, 834-2665 or Anne Duffy, 451-7575 . . . The Spartacist League presents "Portugal: Eyewitness Account" on March 20, 7:30 pm at Unitas House, 2700 Bancroft, Berkeley. Guest speaker is Robert Mandel, a warehouse union executive, board member and editor of "Warehouse Militant," who visited Portugal in November . . . The Retired Senior Volunteer Program will hold its monthly meeting on March 23, 1 pm, at Christ Church Lutheran, 20th Ave. and Quintara, SF. Subject: "Body Mechanics — Keeping the Body Fit" with Nancy Horowitz, a physical therapist at UC Medical Center. More info at 731-3335 . . . The Fremont High Ecology Club presents an Energy Day extravaganza on March 27 (Day Three of Earth Week) from 11 am to 6:30 pm at Fremont High School, Fremont Ave. and Sunnyvale-Saratoga Road in Sunnyvale. The club has been planning the event for five months, and workshops include Rep. Pete McCloskey, a debate between a representative of the anti-Nuclear Initiative Citizens for Jobs and Energy, one of the "GE Three" and David Goldstein, an energy specialist from the Lawrence Lab in Berkeley. More details, call Bill Shireman, 245-5719 . . . The Kaiser Aluminum Corporation operates a mobile aluminum recycling center every Wednesday from noon to 4 pm at the Westlake Shopping Center, 285 Lake Merced in Daly City.

—Jerry Roberts

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Behind the city strike threats

By Jerry Roberts

At presstime, the threat of a city strike looms large in San Francisco. Negotiators for the city and for 47 bargaining units representing more than 18,000 city workers move into 24-hour, around-the-clock negotiations on March 18. But the city and the unions are reportedly still far apart on reaching agreements, and nearly all of the unions involved in negotiations have already obtained strike sanction from the SF Labor Council.

Contract talks continue against the pressure of an April 1 deadline: according to the city charter, the Board of Supervisors and the mayor must both have approved a Salary Standardization Ordinance by April 1, unless a state of emergency is declared by the mayor and the board.

Current negotiations, which involve all city workers except police and firefighters, mark the first time since the Employee Relations Ordinance was passed in 1973 that closed door "meet and confer" bargaining has completely replaced public sessions on salaries, hours and benefits before the supervisors. The talks have been complicated by a number of other factors: Roy Wesley, the city's former employee relations director, resigned in December; the supervisors didn't get around to hiring Patrick Mahler, their present negotiator, until mid-Feb-

ruary; and the first bargaining session didn't take place until March 2, only four weeks before the final deadline for a salary ordinance.

Also, the passage of Proposition B by voters last fall, which rescinded the crafts pay section of the charter, means that wages, hours and benefits for some 7,000 city employees, which were formerly set by formula, now have to be hammered out in bargaining, for the first time in 40 years. More: the Joint Council of Service Employees locals 400, 250, 535 and 66A are trying to negotiate a first-time master agreement with the city. Their proposal includes noneconomic demands (like a grievance procedure, upgrading "temporary" workers and rules for leaves and layoffs) which fall under the purview of the Civil Service Commission. The supervisors failed several weeks ago in an attempt to get the commission to give up their authority over such issues. Bernard Orsi, civil service general manager, sits in on negotiations but lacks the authority to come to final agreement with the unions.

But the biggest obstacle to agreement remains the huge rift that's grown between the unions and the supervisors since the 1974 city strike. The supervisors, buoyed by a conservative mood among voters that helped pass a batch of anti-labor propositions last fall,

have almost gleefully continued their attack recently with a raft of new charter amendments aimed at city workers (one of them would make mandatory the firing of any striking city employee).

The supervisors are also taking a hard line on pay hikes. According to Victor Van Bourg, an attorney who is representing the SEIU Joint Council, the city's most recent pay offer would mean no pay raise at all for the majority of SEIU's 8,000 members and a top raise of 5% for a small number of workers. SEIU came in with a request for a \$100-a-month-plus 5% increase.

"The way the picture looks to us is that the supervisors are not offering us anything, to force the unions to strike at a time when public opinion is against us," Paul McKenna of SEIU's research department told me. Jack Crowley, secretary of the SF Labor Council, put it more bluntly: "The supervisors are begging for it. They want to force us to go out. In effect it will be a lock out."

But Sup. Quentin Kopp told me the supervisors would pass some salary ordinance at their next meeting on March 22, even if no agreement had been reached with the unions. "We will have a salary standardization ordinance by Monday," Kopp said. "It may not be as much as some of the unions want, but we'll have an ordinance." Once the supervisors pass an ordinance, it can be amended up to April 1 to reflect any agreement which follows. But the supervisors appear to be using the April 1 deadline as a club to force

Memo of the Week

So that's why it's not in the Trib

FYI
Oakland Tribune

February 27, 1976

MEMORANDUM

To: George Ross

Re: Length of Stories

In an effort to give our readers more stories in shorter versions rather than fewer stories in longer versions, please have the staff observe these limitations:

1. The normal news story should be held to 12" or less of 1-col. type (9 picas).
2. The best news stories should be held to 20".
3. The normal feature story should be held to 20".
4. The best feature story should be held to 40".

I would anticipate that points 1 and 3 would apply to 90% of the stories that appear in the paper, with points 2 and 4 applying to the rest.

One other point: articles in a series should be limited in number to three. Stories or series exceeding these lengths require prior approval of the Executive Editor (or his substitute) or the Editor and Publisher.

These practices should be put into effect as of Thursday, March 4. They apply to all sections of the paper.

Frank Finney
Executive Editor

FF/av

cc: Asst. Managing Editor
All Sub-Editors
FYI Board
Beat Reporters

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the unions to settle for significantly less than what they want. "It's good to come up against a date," Sup. John Molinari told me. "The unions know whatever ordinance is in effect on April 1 they're going to be stuck with."

Within the next week, the unions will very likely try to get Mayor Moscone to declare a state of emergency, which would suspend the April 1 deadline and allow negotiations to

continue past that date. But because of the passage of Proposition N last fall, the mayor lacks the unilateral authority to declare an emergency — a majority of the supervisors must now concur with his action. That seems an unlikely prospect, considering the near-unanimous hard-line mood of the board. And, according to Victor Van Bourg, "That leaves us with one alternative — either to eat it or to strike." ■



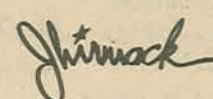
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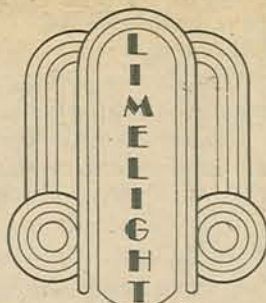
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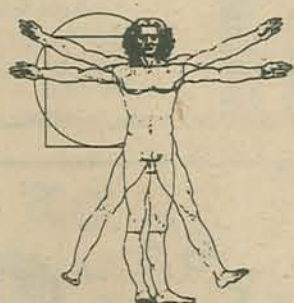
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Patman's biggest story never made the daily papers

Wright Patman, 1893-1976

By Burton H. Wolfe

After burying Rep. Wright Patman's major criticisms of the banks for the last 40 years, the *Chronicle* and the *Examiner* finally buried the Texas Democrat himself in their March 8 editions. Because the obituaries they published were written by staff members of the *Washington Post* (*Chronicle*) and United Press International (*Examiner*), a few posthumous tributes for Patman's crusading got into the SF papers. But they and all other dailies continued to omit Patman's biggest story, all \$15 billion worth of it, as they have the last 17 years.

Patman delivered his all-time whopper on the floor of the House of Representatives in Washington, DC, on June 2, 1959. He introduced it as follows:

"Someone should let the American people know about this bond giveaway bill. It will reach deep into the pockets of every family in the United States. This will be the biggest giveaway of government property in all history. All the Teapot Domes, Dixon-Yates deals, public land grabs, timber steals and defense contract riggings together amount to only pennies by comparison."

"This is no 'vault-cash' bill, as the bankers' lobby calls it. It is nothing more nor less than a bill to give away \$15 billion of the people's property to the private banks."

If you know something about the ownership of the *Chronicle* and the *Examiner*, you know just from reading that far why they did not become the "someone" to "let the American people know about this bond giveaway" to the private banks. For many years the Hearsts (*Examiner*) have sat on the boards of directors of such banks as Wells Fargo and Crocker Citizens. And Charles de Young Thieriot and his family (*Chronicle*) have held major interests in the Hibernia Bank.

'A literal giveaway'

"This legislation [Senate Bill 1120]," Patman continued, "approves a proposal to give away to the private banks about \$15 billion of US bonds and other interest-bearing obligations of the United States which are now in the vaults of the Federal Reserve banks. I use the term 'giveaway' in a quite literal sense. The method

Who is worth more than a streetsweeper at the Chronicle?

The *Chronicle* of March 12 published a cartoon showing a despicable-looking streetsweeper pushing his money to the bank in a trash barrel, while a newspaper floating above his head startles a pigeon with the headline "\$17,300 Streetsweeper Wage."

As depicted by cartoonist Bob Graysmith, the streetsweeper is a fat, greedy, grubby, sleepy-eyed, slack-jawed slob of a man carrying a bashed-up broom with a pigeon nestling atop it. As he pushes his trash barrel, stuffed with dollar bills, he says:

"Handy for picking up and handy for taking my pay to the bank."

Of course no streetsweeper looks or talks like the character Graysmith depicts. This is the *Chronicle's* way of making an editorial point.

Since Graysmith is a funny fellow, I thought it would be interesting to call him up and ask him some funny questions so he could expand his humor on the subject. To my disappointment, I found him to be decidedly nonhumorous. He was affable and open, agreeable to answering any question I tossed at him; but he was entirely serious and dismayed by the prospect that I and other *Bay Guardian* people might be critical of his cartoon.

"I hate the cartoon," Graysmith said. "It just didn't come out right."

Instead of funny questions, that response engendered serious ones.

First, I asked Graysmith how much money he earns for his one-cartoon-a-day job. After a mild protest because he put in "five years of college" and a previous stint as cartoonist for the *Stockton Record* to get where he is, he conceded his salary runs \$9,000 more a year than a streetsweeper's, and his earnings total still more because he gets a substantial cut of the payments for syndication of his work.

The obvious followup question, then, was whether Graysmith considers himself worth more than a streetsweeper.

"Well, how do you mean?" he asked. "Individually, or what?"

"In terms of value to society," I explained.

"No, I don't think so," Graysmith said. "All people are equal. Maybe Jerry Brown's idea is right. Maybe we should give the most money to the people who do the hard manual labor and go down from there. I think I'm overpaid."

Why depict a streetsweeper as such a despicable character for getting \$17,300 a year?

"I didn't mean for him to be despicable," Graysmith said. "He was supposed to be lovable. It didn't come out right. But anyway, I think he's cute."

Nevertheless, Graysmith added, he does believe streetsweepers are earning too much money

in terms of today's socio-economic structure. And he wanted to know why I was asking such seemingly critical questions.

"I'd feel better," I explained, "if just one time you would draw a cartoon of a big businessman destroying San Francisco by Manhattanizing it, and hauling away millions of dollars in profits in the process."

"I did that cartoon once," Graysmith replied. "It was rejected."

Who rejected it? Graysmith conceded it could have been publisher Charles Thieriot, but he could not say whether it was or was not.

"I submit six ideas a day," Graysmith explained. "They are supposed to represent the *Chronicle's* opinion, not mine. They are reviewed by the editorial board and [publisher] Charles Thieriot, and they usually select one of them. Sometimes they reject all of them and I have to do six more."

Besides Thieriot, the *Chronicle's* editorial board consists of his son Richard, managing editor Gordon Pates, editorial page editor Templeton Peck and city editor Steve Gavin.)

'Maybe we should give the most money to the people who do the hard manual labor and go down from there. I think I'm overpaid.'

"I'd like to be able to do cartoons like the one you suggest," he said. "But I don't get the chance because the *Chronicle* doesn't do enough muckraking. They should be doing much more investigative reporting, get into the big scandals like the *Bay Guardian* does. But they don't have the people to do it."

In Graysmith's opinion, Paul Avery was the sole person on the *Chronicle* staff with the necessary ability to undertake such investigative reporting or muckraking (though he seldom did). But Avery, Graysmith lamented, quit three weeks ago to pursue a free-lance writing career.

One question remains: is anybody at the *Chronicle* worth more than a streetsweeper?
 —Burton H. Wolfe

Coming up: Cookery Bookery

A look at local cookbook publishers — SF's 101 Productions, Concord's Nitty Gritty Productions and others — and their publications in a host of culinary realms — vegetarian, Chinese, historical, bread baking, eggs, innards and more. Plus a roundup of nationally published vegetarian cookbooks, by a self-confessed Save-Your-Life-Diet-For-A-Small-Planet-Lacto-Ovo-Vegetarian-of-the-Loose-Observance. All in the next issue.

He understood what went wrong with the American dream.



by which the Federal Reserve authorities propose to transfer these securities to the private banks is slightly complicated, of course, but not very much so. A grade-school child of average brightness can readily understand it. The proposal is that the Federal Reserve will 'sell' these securities to the private banks and, at the same time, give these banks the money with which to 'buy' these securities. Actually, no money will change hands. What the legislation proposes is simply to jimmy the bookkeeping, in the process of which ownership of the securities will be transferred from the public to the private banks."

Patman explained that the \$15 billion worth of securities were considered a surplus of holdings by the Federal Reserve System's directors. Instead of simply canceling them, thus reducing the federal debt by \$15 billion, a group of senators controlled by the private banks' lobby were pushing the transfer of the publicly owned securities to the richest private vaults in America to "improve the earning position of banks and aid them in building up their capital positions." (The quote is from the language they used in explaining their bill.)

A story unfit for print

Patman wanted the daily newspapers to explain to the public that by Congress's transferring the \$15 billion worth of securities to the private banks, the public would lose the benefit of billions of dollars in interest that would not have to be paid if this debt were retired. Instead, the private banks would gain that much profit from the securities transferred to their vaults.

But no daily newspaper in the country would publish a word of Patman's speech. And so Senate Bill 1120, the biggest giveaway in American history, was passed.

"Our [Patman's staff's] exposes are scandalous and shocking," Patman complained, "but they are only printed in the daily *Congressional Record*, which is read by few people. . . . This is all happening right here in the United States of America in broad daylight, while the members of Congress have their eyes wide open with printed testimony from banker representatives disclosing in large type, not fine print, exactly what they propose to do."

But, since banker representatives own the daily newspapers, you don't think they would let the public know, do you?

"The people who run the big papers are hooked up with the bankers," Patman said. "We have no supervision over the banks. We can't get an independent audit — we haven't had one in 46 years. They have enough power to stop any investigation. The people are paying interest of at least \$3½ billion a year they wouldn't have to pay."

"The Federal Reserve Board directors ought to be impeached. They absolutely ought to be impeached. It's a disgrace to let a few fellows representing Wall Street absolutely run this country and have more power than Congress does."

"They're the manufacturers, creating money. The Federal Reserve banks create dollars out of the government's credit when they issue Federal Reserve notes. They have 25 per cent in gold behind it, but the gold belongs to the government . . . the private banks manufacture as much money as they want to make, from their own greedy standpoint. They can put all their money in government securities and go fishing."

"It's scandalous. It's shocking. It's so shocking the people won't believe it. . . . You won't find debates because they won't challenge me. They keep it out because they know what I can do to them."

The harder he tried to get the story into the newspapers, and the more rejections he got, the angrier he became. He lashed out at the

newspaper publishers again and again, finally delivering a speech recommending that the Federal Trade Commission investigate the *New York Times* for false advertising in view of its front-page slogan: "All the news that's fit to print."

Somebody at the Associated Press thought that was funny and wrote a flip story about it. The story was transmitted by the wire service to hundreds of newspapers that published it with a comment from a *New York Times* editor quipping that the Texas congressman must be unhappy because he isn't getting his name in the newspaper enough. Not a word about the true cause of Patman's explosion, the failure of the *Times's* editors to publish his biggest bank scandal revelations, appeared in the AP's story.

And so the private bankers, at public expense, reaped their enormous profits unopposed by anyone except Patman.

After his immensely frustrating, crushing defeat over one of the most vital issues in American history, Patman had to stifle his innermost dreams. Privately he indicated to me and told a publisher who urged him to bring out a book on the money and banking system, Lyle Stuart, that the only real solution to the vast corruption in the US — e.g., paying the private banks more than \$100 million a day interest on our own money — was to nationalize the banking system. But it was obvious to Patman that he could never win another vote in Congress for such a proposal, so he settled for picking away at more "practical" reforms.

A populist to end all populists

If Patman had been able to get his way, you would never again experience such a monstrously callous deed as chairman of the Federal Reserve Board Arthur Burns's throwing six million people out of work with the stroke of a pen. For this is what happens when Burns decides to tighten up loans by raising interest in order to deflate the economy to "stop inflation." What he does at the top of the money and banking system filters through the private banks to private business, which is forced to curtail activities; and thus people get thrown out of work en masse.

Nor would we the people find ourselves paying to the private banks interest on money that we ourselves have created through loans, votes on bond issues and the like.

Patman wanted to change all that. But he got no support. Not even from "the liberals."

You may remember reading in the papers last year, in fact, that "the liberals" — with our own congressman from SF, Phil Burton, leading the pack — deposed Patman from his position as chairman of the House Banking and Currency Committee because he was "too conservative" and "too tyrannical." By God, that must have been the final irony to poor old Patman.

Wright Patman was the all-time greatest fighter for the public in the whole history of the Congress, a populist to end all populists. Patman understood, on the profoundest level, what went wrong with the American dream and how to right the wrong so that the dream would become reality. Compared to him, a modern liberal such as Phil Burton knows nothing, does nothing for the people of this country.

There is one last tribute you can pay to Wright Patman. Go to the public library, dig out a copy of the June 2, 1959, *Congressional Record*, and read his speech, entitled: "The Bankers' Bond Giveaway Bill Is Being Rushed Through Congress — Congress Could Reduce the Federal Debt by \$15 Billion Instead of Giving Away Bonds Now Owned by the Government." It contains the most dazzling explanation of the money and banking system that has ever appeared in print. It will knock your eyes out and rattle your brain cells. If one of your goals is to know how the American capitalist system really works on its most fundamental level, through its money and banking system, you will find Patman's speech one of the most vital pieces of socio-economic education you will get in your life. Certainly you won't find anything like it in economics textbooks.

It was Patman's crowning achievement. And the newspapers wouldn't print a word of it. They wouldn't even mention it in his obituary.

So long and thanks for trying, old man. And now that a team of psychiatrists has assured us of life after death, may the Big Banker of the new realm reward your unappreciated struggle on behalf of ignorant humanity. □

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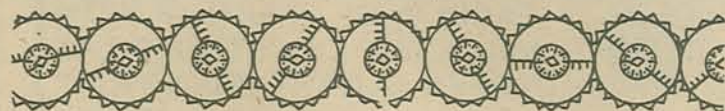
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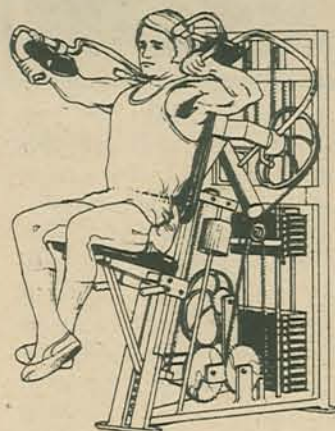
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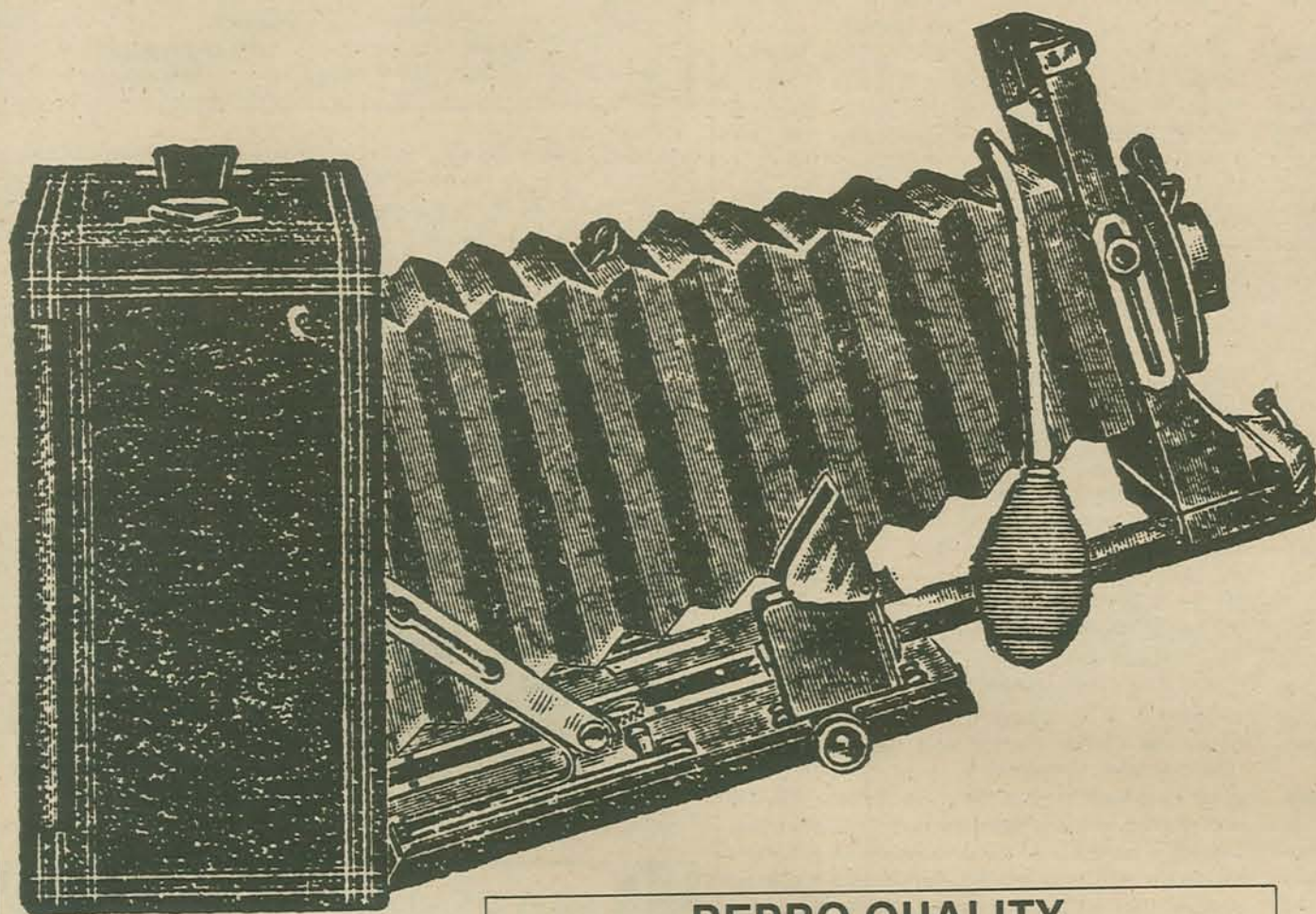
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Editor's note: Bay Guardian staffers (and principal authors of *San Francisco Free & Easy*) William Ristow and Cecily Murphy took the long way around to London recently: westward from San Francisco through Japan, the Soviet Union, Scandinavia and northern Europe, traveling on railroads whenever possible. In two months and ten countries they bounced and glided along on 45 different trains, supplemented by five boats, three buses, one private car and (unavoidably) two airplanes. The following report covers the longest and remotest leg of the voyage: the nearly 6,000-mile Trans-Siberian Express railroad.

By William Ristow

Yes, those really *were* the grand old days of the railroads, back at the turn of the century, the days when the iron road could, and seemingly did, go anywhere. Whether embodied in the noble, named trains such as the Orient Express, symbols of adventure in a day of empire, or in the luxurious cars of Pullman and wagon-lit, equipped with anything a traveler might desire from a piano to a gymnasium, the very word "railroad" carried images of romance and style long forgotten in these days of heavy freight and deteriorating suburbs.

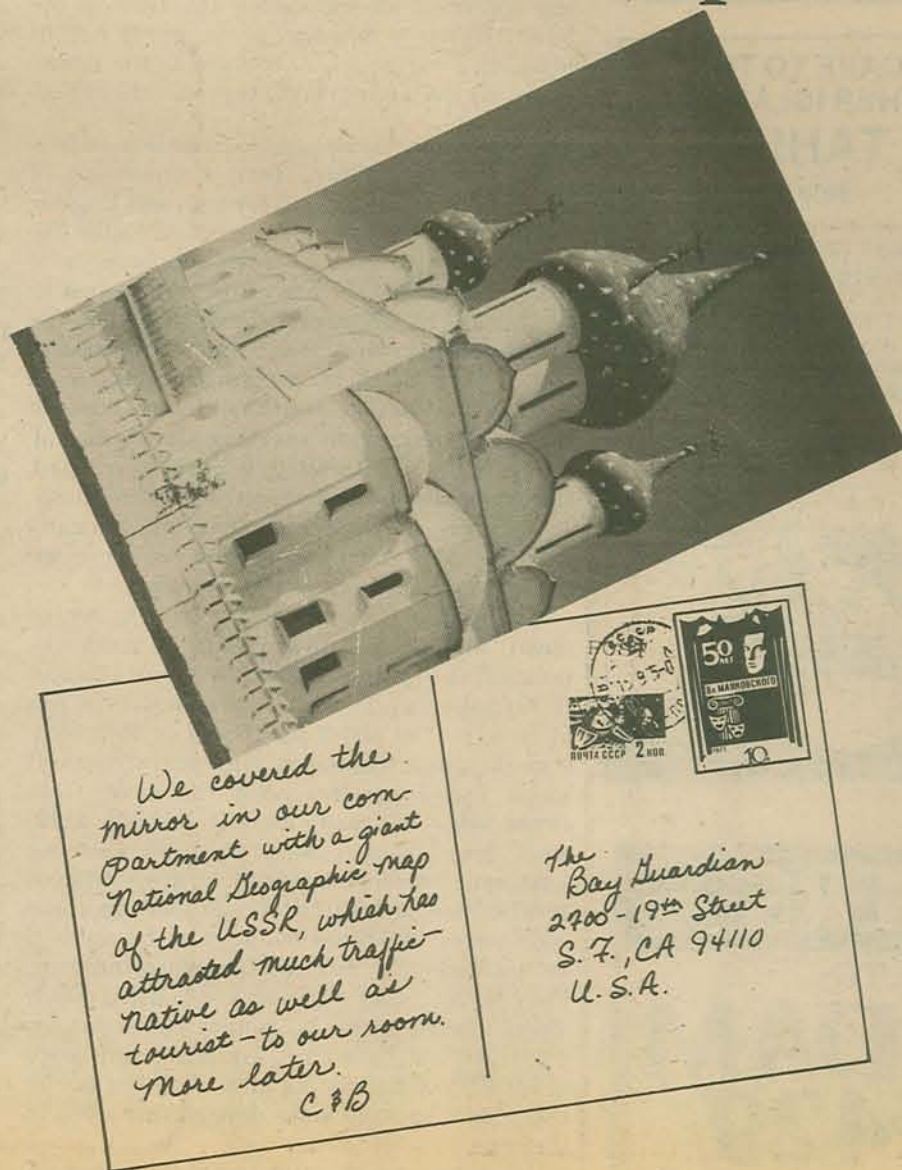
Above all, those were the days of the limitless imagination, when visionaries in America and England alike contemplated the grandest train ride of them all: the Paris-to-New-York railroad. The "All-World-Railway," they optimistically dubbed it, or the "Leviathan Railway"; it would save you the bother of crossing an ocean by rolling you, instead, northeast to Russia, eastward across Siberia, through a tunnel, if you please, under the Bering Strait, thence through Alaska and southward across British Columbia to enter, and then traverse, the United States bound for New York.

Victorian vision, sad to say, went for once unfulfilled, and Eskimo tribes were spared the sight of top-hatted British gentlemen disembarking to stretch their legs in the snow. Still, if the modern rail buff hasn't any Leviathan on which to journey, there does remain at least one railroad equal in scope to the old days: the Trans-Siberian Express, the very line whose construction so inspired those turn-of-the-century wanderers to dream of a railroad belt around the world.

Even the *concept* of the Trans-Siberian still makes the whole trip worthwhile, long after the general reign of railroads has ended. Twice listed in *The Guinness Book of Rail Facts and Figures*, the Trans-Siberian wins superlatives not only as far and away the longest line in the world, at 5,801 miles, but also as including, within itself, the world's longest section of electrified service, 3,240 miles. Enroute from the Far East to Moscow, your train will cross "the broadest plains, the largest forests, and four of the longest rivers in either hemisphere," writes Harmon Tupper in his excellent chronicle of the line, *To The Great Ocean*. Traveling upon rails which, at five feet apart, are the widest gauge in the world, your train will skirt the shores of the deepest lake in the world — whose volume surpasses the waters of all the American Great Lakes combined.

Replacing such antiquated forms of transport as camel-drawn sleds, the Trans-Siberian facilitated one of the greatest emigrations in history, with as many as five million people traveling from European Russia into Siberia during two decades as the railroad was opened. Construction in large part to provide military and trading competition to the growing Chinese power, the tracks were laid largely by prisoners and foreign captives, against conditions of physical severity which included cataclysmic flooding in the spring and summer contrasted with rock-hard permafrost in winter temperatures dropping to 60 below.

Across Russia on the Trans-Siberian Express



Built for the czars and extolled by Lenin, the Trans-Siberian stands today, as it did for Imperial Russia, as the one necessary link that makes the country an Asian as well as European power. It is, in short, a monumental railroad.

On the other hand, to introduce the Trans-Siberian in such grandiose terms may grant it too much pomposity—because this must be one of the world's drollest journeys as well. You know you're in for a different style of trip, for example, when you get a dinner menu offering delicacies such as "green buttered pears," "potatoes free," "becon eggs" or "fried fern." Or maybe it's the music they pipe into your compartment on the train: properly Russian at first (Shostakovich or folk, with perhaps a bit of "Lara's Theme" somehow creeping in), but then you notice some oddities — like "Ghost Riders in the Sky" or "Who's Afraid of the Big-Bad Wolf," both sung in Russian; or banjo versions of "Jeepers, Creepers" and "Jingle Bells."

For once, to continue the surprises, travel agents aren't falling all over each other to enroll you in this or that special added five-star tour along the way. Here, in fact, they're quite diffident and act as if they'd rather you were touring Disneyland. But whatever it is, before you pull into Moscow's Yaroslavl station a week or two after you got onto the train (depending on stopovers), you learn to accept — even to enjoy — the unpolished, unpracticed and unhurried form of tourism that awaits you in the Soviet Union.

The M/S Felix Dzerjinsky, finishing a two-day, sometimes queasy crossing of the Sea of Japan, glides into the harbor of Nakhodka late in the afternoon, to a large pier populated only by dockworkers, customs officials and a few people clutching small bunches of flowers. Passing through custom formalities and a dockside souvenir shop (vodka, postcards of flowers and the inevitable wooden dolls-within-dolls), we take a bouncy, back-road bus ride

to the train station — where it all begins.

We're directed onto a car that could be a relic of those grand old days — though it was built in Russia in the 1950s. Outfitted in lush railroad style from the Persian-design carpets on the floor to the shining brass lamp on the ceiling, our compartment, though small, oozes luxury; everywhere dark mahogany and gleaming brass, even on the wooden stepladder leading to the top bunk. Crisp sheets on the beds; gold curtains with velvet ties over the beveled-glass window; end table covered by a white cloth, with a silver decanter of fresh water and a table lamp with fringed shade; cushioned seats where we relax and watch the view as the train pulls smoothly out of the station in the soft light of sunset. The mood persists into the dining car, less elegantly appointed but still with fresh flowers, sparkling linen tablecloths, fancy swirled butter and our first tastes of the marvelous Russian staples, bread and vodka. In all, a grand way to begin the journey.

We were all ready for Siberia, we thought. Ready for the bleak, wide open spaces, blanketed in snow. Ready for the scrutiny of the comrades guarding against too-curious questions or too-busy cameras. Ready for the wolves, howling in the forests, deep in the Siberian night. Ready, indeed — not to see, surely, but somehow to be *aware* of the work camps, the ghosts, the exiles that instill the ultimate chill on the name of this land.

Well, it wasn't quite so dramatic. Not overtly, certainly: the wolves (and the famed Manchurian tiger) kept to their business; the comrades paid us only slight heed; the scenes from Solzhenitsyn were nowhere mentioned on the tourist route, and we saw nary a flurry of snow, Dr. Zhivago notwithstanding. Instead, we made the acquaintance of Siberia rather more simply, through countless small scenes of life on the train or glimpsed from

our windows. Some of the standouts as the train crawled at its very non-express pace across the continent:

The train pulls into Tygda for a brief stop, and suddenly dozens of passengers swarm out with unusual enthusiasm to dive into one shop. Gradually they re-emerge, all smiles, with watermelons. Pieces, quarters, halves, full ones, the size and shape of basketballs. Particularly colorful since almost everybody wears the native's preferred train garb — bright blue baggy sweat suits, which you don't take off until arrival at your destination.

Most stations where the train stops during daylight hours have an assortment of such kiosks, invariably run by short, wrinkled old ladies bundled in heavy gray clothing. They sell standard items (bottles of kefir; hot boiled potatoes wrapped in newspaper) as well as local specialties (fresh blueberries; sunflower heads from which you pick out the seeds; or a very curious brown, tasteless substance that comes in strips not unlike tree bark, which you chew like gum).

Dr. Wilson Wylie, our New Zealander fellow traveler, steps out onto another station platform to take a few quick pictures. A normal activity except that here a young man, unusually well dressed in coat and tie and porkpie hat, interrupts Wylie as he's about to snap a shot and turns him around by the shoulder, gesturing: "This way [toward the station] — *nyet*; that way [toward the train] — *da*." We later learn from a young Russian journalist on the train that the fellow was a Communist Party member. The journalist considers it quite amusing, explaining that the suit and the hat are virtually a uniform, as is the officiousness.

People on motorcycles. No flashy Hondas or BMWs here—these could be the original dirt bikes. Gray, stocky and without windshields, they look like something out of a 1930s gangster movie. You see as many abandoned by the side of the road as you do in working order. And no wonder, considering how people ride them: through streams, across plowed fields, along railroad tracks; even the roads, mostly unpaved, are no velvet carpets. Still, it's the main form of transport, and you'll commonly see several cycles, often with sidecars, in the middle of a rough field where people are picking potatoes, or down by a river where they're washing their clothes.

The military presence. Along the route, posted at each end of any railroad bridge of significant size, you'll see a sentry box and a guard armed with either a rifle or machine gun. Particularly to the east, but to some degree everywhere, you notice the Soviet military. Trainloads of tanks or armored cars pass, heading east; boxcars full of soldiers sit in the stations. It's all a reminder of the closeness of China, the conflict that closeness implies, and the strategic importance of the Trans-Siberian line. You wonder, without any confirmation of your suspicions, why it's not until after dark that the train travels the portion of the journey that passes within sight of the Chinese border.

Almost anywhere, whether near a town or deep in a forest, along the tracks you see a crew of workers, women often predominating, checking the rails, pulling up spikes and such. Always dressed in shades of black and gray, very crude clothing, sooty faces staring up blankly as the train chugs by. To look into these roughly aged faces is to give flesh to the cliché of peasant — or to the museum photos of forced laborers building the Trans-Siberian nearly a century ago: stout, bleak and very distant from Moscow's Red Square or Leningrad's Hermitage.

You see them everywhere in Siberia: kids in heavy woolen tights, men in baggy suits, women in shawls or with big scarves wrapped around their heads, everybody looking as if it's the dead of winter and all the elements are simply

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too oppressive — though in fact it's only a mild autumn.

Petrovsk, near Lake Baikal, 8:30 on a dark, crisp-cold night. As the train comes to a stop, passengers dash, as usual, onto the platform. But this time, it's not for boiled potatoes or piroshkis or wine; instead, a small crowd clusters around a monument, a stone wall with a few simple plaques and a Russian inscription. Seeing that we're foreigners who don't understand — and in the most personal, open and touching approach we experience any time in the Soviet Union — members of the group pull us forward, clearing a way to show us the monument, all the while talking expressively in Russian.

Never has the language barrier been so frustrating. Finally, using a smattering of broken French and German and English, we learn we are before a memorial to the Decembrists, the famous revolutionaries who briefly challenged the czar in 1825. For their efforts, some of the leaders (those who were not killed outright) were exiled and imprisoned in this region, in those prerailroad days more desolate and remote even than today. Some of the passengers, upon reaching the memorial, kneel to kiss it; afterward, waiting to reboard, they stand around talking, quietly and seriously. It is, simply, an emotional scene, one you can't help but think is unlike anything you'd ever experience at, say, Lexington or Concord.

A typical trip to the dining car: As we sit down, the waitress, in a gesture to freshness, pulls off the tablecloth, shakes it, and replaces it, turned upside down. (This maneuver works at first, but by about the fourth or fifth rotation each day, the coffee, wine and stroganoff stains appear pretty much the same from either side.) We read carefully through a 12-page, four-language menu, already knowing from experience to ignore those items without handwritten prices (quickly eliminating about eight pages) and that even most of the rest will be mysteriously unavailable when ordered. Over in the corner a 30-year-old Russian fellow stares morosely into his soup, reaches for another hunk of bread and pours the last drops of his fifth of port into a glass. It is just before noon, and his head sinks dangerously close to the bowl.

We order at last, after the obligatory half-hour wait; after a further 20 minutes we get our meal — more or less. The "clear soup with dumplings," for example, turns out to feature a ragged chicken back looming up, desert island in a sea of broth, with not a crumb of a dumpling in sight. In the end you find yourself relying on the old regulars, which seem always available — a selection of eggs, "rasolnik" (a sort of ever-changing meat soup), a quite tasty Moscow borscht, stroganoff or the universal Russian salad of cucumber, tomato, lettuce and turnip. At the end of the meal you have another quarter of an hour to attract the waitress, who comes over with her abacus to clickingly calculate the bill (everybody uses an abacus in the USSR, even in the major department stores, where they then ring up the figured total on a standard cash register).

The commonest sight in the USSR, whether seen from the train or in the large cities, must be statues of Lenin. Every town of any size has both a statue and a Lenin Street or Avenue or Square, and virtually every station we passed has either a figure or a wall painting of the revolutionary hero. (This is no longer true of Stalin, whose effigy is not to be seen anywhere in the countryside.)

Curious detail: While the train itself is rather cheap by American train standards — about \$225-250 per person for an eight-day trip, private compartment, all meals included — you'll more than make up for such savings when you stop at a city. We were told, quite firmly, that we must stay in hotels chosen by Intourist, and that there were only three price options, starting at First Class and ascending to Deluxe and Deluxe Suite. Under the circumstances, we chose the former, which ran a cool \$38-40 per night for double room and breakfast (in high season it's \$53).

The odd part is that both before we left and after we were on the trip we met people — generally those who had booked outside America — who had been allowed to choose less expensive hotels. One woman had paid less than \$10 a night for a single room in Moscow — a price that would have allowed us a considerably longer stay on the same budget.

This remains an unsolved mystery of Intourist for us. All we can suppose is that in accordance with "From each according to his ability . . ." the prices of tourist rooms are

based on what the consumer should be expected to pay — and American tourists, the reasoning must go, won't be fazed by the high rates. Well, we were fazed, even though we had accommodations, in Moscow and Leningrad, in lovely old turn-of-the-century hotels whose rooms were absolutely cavernous, with huge beds, fancy furnishings, football-field-sized bathrooms and, in one case, a piano. We'd have been happier with a fifth-floor closet-sized walkup at one-third the price.

As for "seeing Siberia": you can't just hop on and off the train for carefree overnight visits to quaint little villages. In fact, you're only allowed to visit three Siberian cities; Khabarovsk in the east, Irkutsk in the middle and Novosibirsk toward the west. Within these cities you'll be free to wander around at will (though not to leave city limits without a guide). You won't be free to stay with any natives as an alternative to hotels, even if you know people there and want to arrange it in advance. Pose this possibility to Intourist and they very politely suggest, "Your friends may visit you at your hotel."

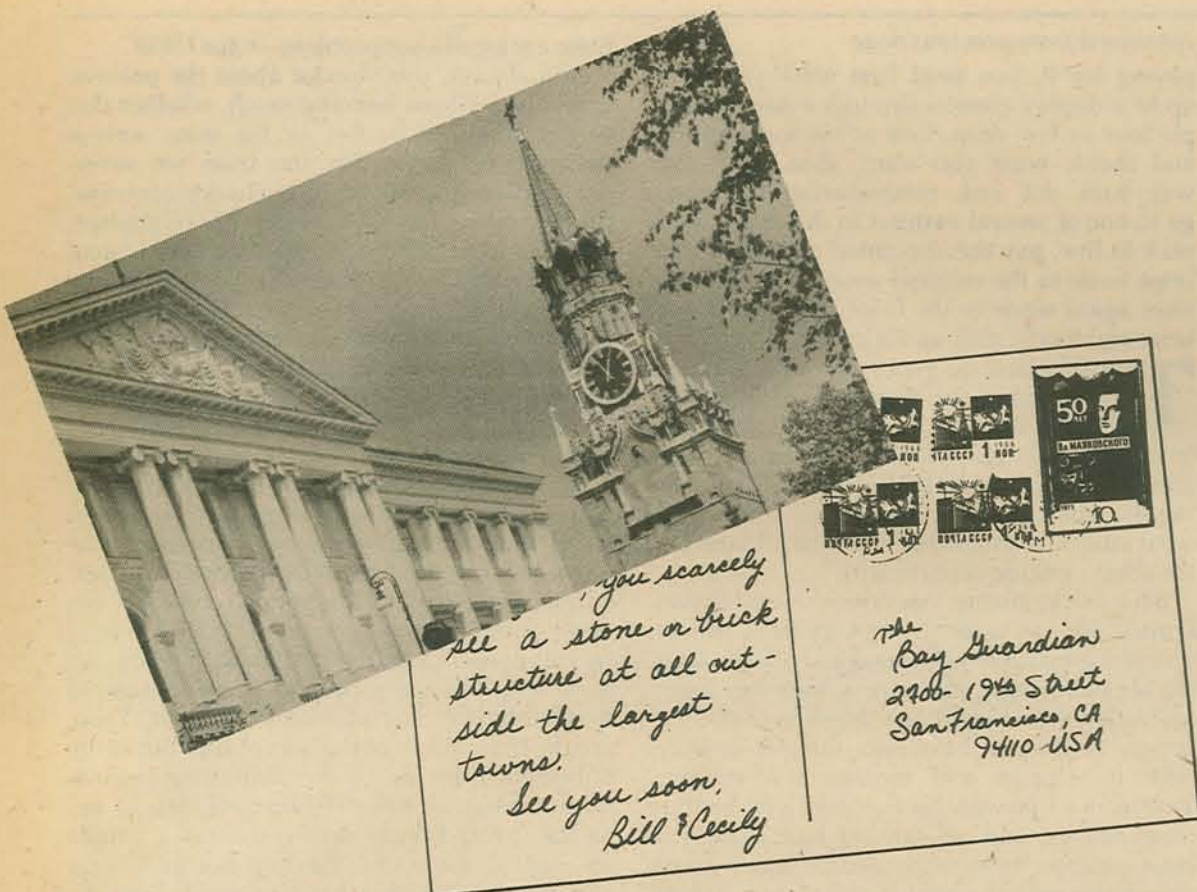
(In point of fact, these rather strict limits — staying within the city, staying at specified hotels — are not always invoked, but to get around them at all, that is, to plan a really independent trip, requires a visa much harder to get than the standard tourist one.)

The literature on travel in the USSR leaves quite a bit to be desired — and literature on travel in Siberia scarcely exists. There's not even a nice crackling *Murder on the Trans-Siberian Express* to get you into the mood, though Derek Lambert takes a stab at it in his new *The Yermakov Transfer*, which includes some good train trivia sprinkled into a generally uninspired plot. Bookstores feature weighty guides in the class of Fodor's, but not much of a more manageable scope; and even the big ones are light on anything east of Moscow. To its credit the *Eurail Guide* (Marvin and Kathryn Saltzman) takes you on the Trans-Siberian trip, but with frustratingly little detail — covering a train trip all the way from Lisbon to Khabarovsk in just 30 pages. Paul Theroux reports on the Trans-Siberian in his book, *The Great Railway Bazaar*, published last year, in which he chronicles a trip from London to Japan and back (he took the southern route through India on his way east). And earlier this year Berkeley's Diablo Press published *Through Siberia by Train*, written primarily by Bay Area residents who made the trip (\$3.95 from Zonntours, 315 Sutter, SF).

Assuming that \$40 or so a night doesn't completely put you off, and that you would like to touch ground a bit between Moscow and the Sea of Japan — what should you do? We stopped only at Irkutsk, so we can speak from experience about just one-third of your options; but we'll lace our account with hearsay about the other two cities, Khabarovsk and Novosibirsk — hearsay being a commodity in great surplus on such a trip.

Irkutsk is the most popular of the tourist stopovers, because of a happy union of circumstances: situated solidly inside Siberia (in fact its major gateway city), Irkutsk is Siberian in its people, architecture and mood, and also the most culturally active city of the immense territory (once known as the Paris of Siberia). And if all that weren't enough, it is the starting point for day trips to nearby Lake Baikal, that deepest-in-the-world wonder. (Favorite Intourist fact about the lake: some 330 rivers fill the lake, but just one, the Angara, drains it; and if these 330 suddenly dried up, the old Angara would have to keep draining the lake for 250 years or so before it knew anything was unusual. At one point, by the way, the idea was to build the Trans-Siberian directly across Baikal, which freezes quite solid during the winter. That was to avoid a lengthy detour at a time when troops were needed quickly in the east. But the plan didn't quite work out, since the lake turned out to have some rather unfortunately situated warm springs that kept some of the ice thinner than the rest. Imagine the surprise of the first steam locomotive that went sliding through the hole . . .)

But we digress. Khabarovsk, they tell us, is a fairly simple city, the USSR's northeastern port, center of much of the military activity relating to the nearby Chinese border and a major entry point for tourists coming from the Orient (most of whom hop in and quickly out again by plane). No sophisticated metropolis, it has a certain interest simply for its ruggedness and remoteness from the rest of the Soviet Union; like modern settlers in Alaska, the people in Khabarovsk are still, in a very important sense, on a frontier.



Novosibirsk, meanwhile, presents quite a different story. A city essentially created by the Trans-Siberian, in one of those we'll-just-bypass-this-town-because-they're-not-giving-us-our-payoff-and-create-a-new-town-along-the-rail-line-here routines familiar to students of the early American rail moguls; here in Siberia, the bypassed city was Tomsk, now on a rather less busy trunk line. In any case, here's Novosibirsk, notable largely because its outskirts host an academic and scientific center of some monumental proportions.

Irkutsk, on the other hand, was already more than 200 years old and far too important to be bypassed when the Trans-Siberian came through; one of the first goals of the new line, in fact, was to link Irkutsk with Moscow. The earliest big city in Siberia, Irkutsk served as base for a very rugged breed of hunters, trappers and explorers heading east — some of them going as far as Alaska and California, where they founded settlements along the Mendocino coast — as well as a receiving city, of sorts, for a stream of exiles and their families cast out from czarist civilization.

Today, what impresses about Irkutsk — and this particularly when you take the train east to west, arriving in Irkutsk after 3½ days of seeing the most distant and primitive portions of Siberia — is how much of the rustic style still lives on in this rather bustling and growing city. On a main street, you'll nearly be run down by a charging bus, a la New York City; around the corner, you'll see a traditional horse-drawn cart plodding along, carrying goods to market. Again: the Irkutsk area is a major center of industry, boasting four of the world's biggest hydroelectric plants; but inside the city they still collect garbage with a quaint system consisting of an ancient truck that creeps along the streets followed by a fellow clanging a handbell, signaling residents to bring their little buckets of scrap and garbage out to dump in the truck.

Architecture covers a wide range, from the terrible modern stuff that seems to result from five-year plans to quite nice and very old wood and log houses, just like you see far out in the country. In between are some fine examples of solid 19th century European blockbusters — concert halls, government buildings, row houses — plus several gorgeous old churches. About churches: the Intourist position is that more get taken out of religious use every year in the USSR, because fewer and fewer people choose to go, though of course they are perfectly free to. Our guide took us to one church in Irkutsk where there were reputedly particularly fine icons, but the old ladies (it is always old ladies who guard over and maintain the churches these days) were quite hostile to her as a representative of the state and wouldn't let us in, even though our guide used what evidently was her trump card — that we were foreign tourists who believed in God.

Moscow and Leningrad you probably either know something about or can easily read up on elsewhere, so we'll confine ourselves to brief remarks. Both cities have the one stunning primary attraction: Moscow's Kremlin/Red Square complex, and Leningrad's Hermitage Museum.

At night the scene is breathtaking, with spotlights on the monuments — some czarist, some revolutionary — of the Kremlin, with the muted

clicking sound of thousands of people wandering across the huge, cobblestoned square, and with the enormous red glass stars above it all. Inside the Kremlin you're impressed — astonished — by the richness of the prerevolutionary political, cultural and religious artifacts that have been preserved, such as intricate icons in a cathedral or bejewelled royal carriages in the richest of all museums, the Armoury.

Leningrad presents a subtler attraction, the soft sell compared to Moscow's hard sell. In Moscow you can't escape either the pushiness of the crowds or the propagandists; the enormous didactic posters are everywhere, and even the Circus begins its wonderful show with a melodramatic 15-minute presentation based on the year's theme for 1975, the 30th anniversary of the end of "The Great Patriotic War." In Leningrad, where in fact the revolution started — where all Russia's revolutions were born — they don't drum the message into your head, though the people are clearly proud of their city's history. From our first taxi driver, who shook his head deprecatingly when we mentioned we had just come from Moscow, to the Intourist guide who described the final capitulation of the provisional government to Lenin, to hotel staff who would actually smile occasionally, the mood of Leningrad proved altogether lighter, more human and open than that of the capital.

This has always been the urbane city, the home of intellectuals and far-ranging ideas; you hear it remarked that the Soviet government today may have as much reason to keep close watch over the spirit of Leningrad as did the czarist and post-czarist governments in former days. It's a lovely city, softened by the dozens of rivers and canals which flow through it. And in the Hermitage, in Catherine the Great's legacy to Russia, it has one of the world's finest art collections — housed in a palace which richly deserves the name, with room after room of ornate woodwork, crystal chandeliers, precious jewels and elegant furniture. Leningrad, known in the last century as Russia's window to the west, remains one of the most open cities in the USSR — the only one you can visit without a visa (on a three-day boat visit from neighboring Finland), as well as its most European center.

Some general observations in all the cities: one of the most consistent things you notice is the crowds. Crowds on the sidewalks. Crowds in Red Square, standing in line, yes, for hours to see Lenin's mausoleum. Crowds in the subway and buses, in department stores, at restaurants — where you generally queue up an hour or more, usually on the sidewalk, to get in. The only place that didn't seem crowded, in fact, was the Hermitage, which simply attests to its extraordinary size. And these aren't gentle crowds, either — the Russians tend to be very pushy, with the weight to back it up. Pedestrians rarely move out of the way on sidewalks, and since they often walk arm in arm in groups of three or more, it can be catastrophic not to clear a path.

The phenomenon reaches its peak in department stores where, though there's not much to buy, there are constantly thousands of customers. A bizarre form of marketing compounds the problem. Instead of picking up an item and

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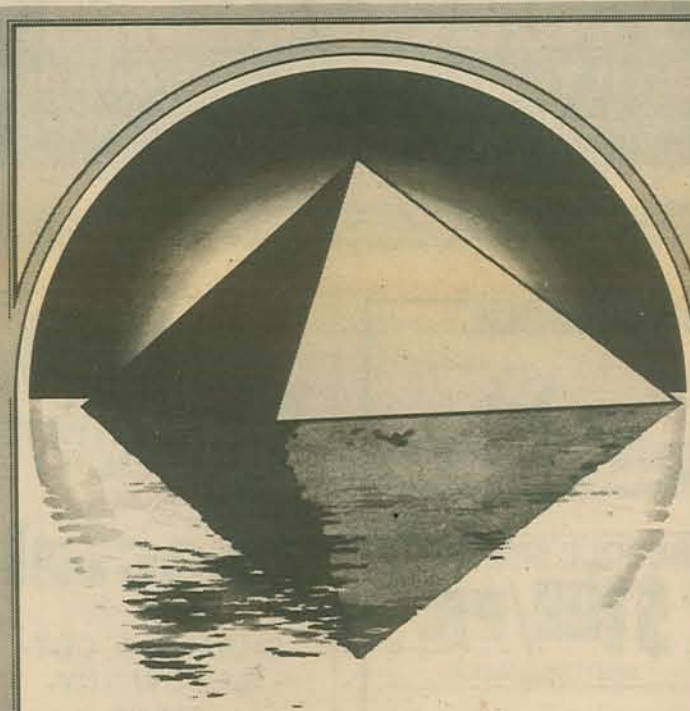
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paying for it, you must first work your way up to a display counter through a pack of people four or five deep, look at the merchandise and decide what you want, then fight your way back out and, remembering the price, go to one of several cashiers in the store, again wait in line, pay the appointed cost, take a receipt back to the original counter, where you once again wade to the front, hand in the receipt and finally pick up the goods.

The selection of goods for sale indicates something of the priorities of the system: children's things (clothes, books, toys) are in great supply and of excellent design, while adult clothing tends to be drab and poorly stocked (and even once you're inside a store, you often must wait in another line to be allowed into the adult clothing department).

Back on the streets, you notice several things. Drunks, for one: a surprising number of people, mostly men, staggering around and panhandling. On the other hand, cleanliness: the cities really are rather free of garbage, nowhere more impressively than in Moscow's famous subway, with its elegant and monumental stations. Traffic: don't jaywalk here — there's no bluffing these drivers, and we saw (or had) dozens of close escapes, even when pedestrians were in crosswalks with the light in their favor. Safety: you don't feel threatened or worried about petty street crimes, although we have been told

these are significant problems in the USSR.

And always, you wonder about the politics, generally without learning much, whether due to the language barrier or the more serious perspective barrier. On the train we eavesdropped on one rather inconclusive conversation between a young American ROTC student, full of pointed (if clichéd) questions about latent Stalinism and persecution of Jews, and a young Russian English teacher, who could talk of freedom of lifestyle (abortion is quite common, she said, as is living together without marriage) but didn't understand what all the fuss was about concerning individual freedom, or why Jews would want to leave.

One wonders, actually, how it would be possible at this point to sort it all out, to understand the strengths and the weaknesses; the advantages of the controlled economy, for example, compared to the ponderousness of the clearly omnipresent bureaucracy; the universal friendliness of those few people with whom we were able to have a full exchange, compared to the inflexibly stern facade of officials. Those are the frustrations of this sort of trip: but easily outweighed, for us, by the continuing fascination of what we saw. We learned little of use to the great detente debate; but as a simple journey of discovery, the trip across Siberia and the Soviet Union has few equals, and we left the country hoping to return at much greater length.

Plan Now, Go Later

There were countless moments, planning this journey, when we were sure the endless delays and hassles would ultimately scuttle the trip altogether. As it was, although we had been told six to eight weeks would allow plenty of advance time, it took a full two months, and even then we only finished the final step a few days before our flight to Japan, too close for comfort. Moreover, things concluded *this* quickly only because we played an active role in prodding our travel agent, relying on our own initiative and imagination to suggest ways to speed up the process.

We were surprised that was necessary, since we weren't exactly dealing with an inexperienced, fly-by-night agency: Intourist will only accept American travelers who go through a select few companies, mainly big ones such as Thomas Cook and American Express (the one we ended up using). These are the major worldwide agencies, but don't think for a minute they have all the answers. It's not always their fault (Intourist itself is remarkably inconsistent and reticent with information), but sometimes we did wonder just how much independent travel to the USSR these agencies have handled.

The delays resulted from two problems. First, every portion of the trip within the USSR must be requested of Intourist by cable to Moscow, then approved by them by cable, and it's commonplace for questions to arise or for the first three or four cables to be ignored before they confirm your plans. Second, we found our travel agent showed little sense of urgency in expediting things to make up for Intourist's delays.

Stage one: Initial planning. This should be a snap, we assume, since we already know what we want — the boat from Japan to Russia, then the train across the country. (Not a snap. There's just one brochure with schedule details, and only one copy of that at American Express, so we can't even have one. This is a problem, since our agent has trouble gleaning all the right information from this brochure, and we find ourselves correcting him even about relatively simple things such as arrival and departure times. Finally we get our own brochure by phoning Intourist-New York for a copy — and later learn, as American Express should have known, that there are piles of travel literature at the Soviet Consulate, 2790 Green, SF, 922-6642.)

Stage two: Boat tickets Yokohama-Nakhodka, which we need before Intourist will clear us for the train. Again, apparently simple: just a letter to the Soviet boat line in Japan. (Not simple. Letter not answered for two weeks, with our agent brushing off our increasingly anxious pestering. Finally he tentatively suggests maybe cabling American Express-Tokyo for help. We jump at the idea and a week later get confirmation — but already dangerously behind schedule. Because of delay, we don't get the actual tickets until arrival in Japan — and almost not then.)

Stage three: Safeguarding the plans. What will happen, we wonder out loud, if train tickets

aren't confirmed by the time the boat is to sail? Will we then have to start over with new boat tickets, adding another month's delay? (Our agent admits that yes, that's conceivable. But again, it's left to us to suggest solution — that we make optional reservations on a later boat too, just in case. He thinks that's a fine idea and arranges it.)

Stage four: Train reservations. Requires lengthy cable to Moscow requesting soft class compartment, stopovers and hotels, and continuing train reservations to Leningrad and Helsinki — Intourist will approve no plans that don't include all your hotels and then your exit from the country. (Our agent confides that the Russians, a bit more prudish than we San Franciscans, probably won't allow an unmarried couple to share a compartment and double hotel rooms. But he'll try it for us, being an understanding fellow. In fact, there's never the slightest hitch on this score, though the Russians aren't ones to miss a chance to organize your plans.)

Stage five: Prying an answer out of Moscow. Again, the hassle of waiting. Cable number one goes unheeded, likewise number two; with time passing at an alarming rate, our phone calls to American Express become more frequent and more frantic. (Finally we suggest: Can't he cable American Express in Moscow for help? He ponders, remarks that it isn't really cricket, then agrees to send a duplicate cable to them. This proves the victorious tactic, winning a return cable from American Express-Moscow with voucher number and price covering our trip, sufficient documentation to obtain.)

Postscript: We soon learned Intourist always has the last word. Sailing across the Sea of Japan, we heard our names blaring over the public address — the *only* passengers paged in the 2½-day voyage. Two Intourist people ushered us solemnly into a private room to tell us we owed another \$180 — though, as we pointed out, Intourist theoretically wouldn't have approved our trip without proper prepayment. Sorry, they say, somebody flubbed — but if you don't pay, you'll take the next boat back.

The argument, of course, was compelling, and their dour faces brightened as we assured them we would, of course, pay. Little did we know this was just the first of six times during the two-week trip when our prepaid, supposedly fixed price was to change.

Change number two came in Nakhodka, as the \$180 deficit had magically grown to \$200. Number three, in Moscow, was in our benefit, 12 rubles refunds — about \$17, no explanation. Number four, in Leningrad, brought us another \$40 or so, refund for a hotel night we'd never asked for. Intourist struck back as we were about to leave for Helsinki, saying we must pay three rubles more or else stay put. But then an hour later, in the sixth and blessedly last change, Intourist admitted it was their mistake this time and refunded those three rubles. By this time, money seemed about as serious as in a game of Monopoly, and we were glad to be on to the sanity of Scandinavia.

Finding the cheapest and best Charter Flights

PHOTO BY CHARLY FRANKLIN



By Cheryl Spencer

Laws regulating air travel are changing so quickly and so many outfits are offering charter flights and trip packages that you often have to stay ahead of your travel agent to get the best flights at the cheapest price. The Guardian task force on charter flights interviewed a number of travel agents, studied booklets and brochures and found eight great trips to recommend. Some of these trips are so new they haven't been widely advertised, and you may have to help your travel agent get information on them. If you go, let us know what you think. Also we'd like to know about other good travel buys you find. We'll be updating the information at the end of the summer.

★ **Jamaica.** A week in Montego Bay for \$389. Price includes round-trip ticket on TWA Boeing 707 plus luxurious hotel accommodations. Ticket alone on a scheduled flight is \$395. Flights leave SF every other Friday night and return Saturday of the following week. Reservations and payment at least 16 days in advance. Reservations can be made only through a travel agent. Tell your agent the tour operation for this trip is Char-Tours, 605 Market, SF, 986-3044/495-8881/(800) 652-1726.

★ **Hawaii.** Round-trip air fare plus hotel is \$259. With private cabana, the price is \$359. Five flights leave SF between May and October. Reservations and payment 45 days in advance. Tour operator is Del Webb World Travel Co., PO Box 15313, Las Vegas, Nevada, (702) 732-3171. Trade Wind Tours, 11 Grace Ave., Great Neck, N.Y., another tour operator, offers a similar trip to Hawaii for about the same price.

★ **Monte Carlo.** Eight-day trip with deluxe accommodations, \$599. Optional side excursions to Monaco, San Remo, French Riviera, Cannes. Flight leaves May 9. Reservations should be early. Payment must be at least 45 days in advance. Tour operator is Creative World Travel, 254 Sutter, SF, 398-2909.

★ **Hong Kong.** Sixteen-day trip and hotel accommodations, \$695. Flights leave from Oakland. Reservations and payment at least 35 days in advance. Tour operator is Altatravel, 1108 Gayley Ave., L.A., (213) 478-0686.

★ **Additional charter flights with accommodations:** SF to Paris for eight days, \$599 (tour operator, Creative World Travel); LA to New York for eight days, \$269 (tour operator, Altatravel); LA to Mazatlan, \$195 (tour operator, Continental Express, (800) 353-0235).

★ **London.** Round-trip charter flight, \$450 (no accommodations). Stay two to seven weeks. Reservations and payment at least 60 days in advance. London is a great starting place if you have several weeks. Many inexpensive tours out of London go all over Continental Europe. Charter flights will leave SF for London several times a week through October. You can arrange these through most travel agents.

★ **Similar extended trips — round-trip charter, no accommodations — are available to Amsterdam, Zurich, Frankfurt, Paris.** All are about \$435 (prices vary slightly with the season).

★ **Greece.** From London you can take an eight-day trip through Greece. \$254 pays all meals, accommodations and travel. Visit Athens, Nauplia, Epidaurus, Delphi and Cape Sounion. Arrange for this trip through your local travel agent eight weeks in advance. Tour operator is Cosmos of London Limited, 180 Vauxhall Bridge Road, London SW1V 1ED, Telex: 91-89-33. This tour operator offers 30 trips from London which go all over the Continent. Ten of the trips are around \$200 and all include meals, hotels, travel.

★ **Soviet Union.** Travel around the Caucasus. Stay 15 days. Visit Moscow, Tbilisi, Baku, Erevan, Leningrad, with meals, hotels, travel included, \$429. These trips leave from London April through September. Agents who have arranged this trip say they get good reports about it from travelers. The tour operator in London is Intourist Moscow Limited, 292 Regent St., London W1R 7PO, phone: 01-580-4974-5. This operator offers 17 different trips through the USSR. Make arrangements (eight weeks early to be safe) through your travel agent here.

★ **Spain, Chateaux Country and Paris.** Flights leave from London on a 15-day tour including Blois, chateaux sightseeing with a visit to several castles, Limoges, Irun, Madrid, Granada, Elche, Barcelona, Montauban, Paris — for \$319. Price includes meals, hotels, travel. Tour operator is Cosmos of London, listed above. Reserve and pay eight weeks in advance.

★ **Trips listed with a single star are called OTCs (One-stop Inclusive Charters).** OTCs always include round-trip

charter flight and hotel accommodations. These have only been available since November when the Civil Aeronautics Board lifted some restrictions on charter flights. They are definitely a good deal, especially if your vacation time is limited. Cost of package includes transportation between airport and hotel and all baggage handling. Many trips offer discounts on entertainment once you arrive. You must arrange these through a travel agency.

OTCs are most economical for two people traveling together: prices quoted here are figures for double-occupancy rooms. One person traveling alone pays more. Also, children between two and eleven years do not get the usual reduction in air fare. You must be able to leave and return on the prearranged date, and flights can be cancelled up to the last 15 days for North American trips and up to the last 30 days for overseas flights. Your travel agent can estimate the probability of this.

If a trip is cancelled by the tour operator, your money is refunded. If you cancel your reservation you may lose part or all your money. This is because the CAB requires the tour company to file a firm passenger list and does not allow substitution of passengers once this list has been filed. Insurance is available covering cancellation due to sickness. At least one operator, Creative World Travel, has a policy that covers cancellation whatever the reason. Since you could possibly lose the price of your ticket if you cancel, you must understand the terms of your contract.

Of 15 travel agents we contacted, only one — Winship Travel — was knowledgeable about most of these OTC packages. Most agents had heard of them but did not yet have specific information.

★ **Longer charter flights that include only air ticket (two stars) are called TGC's (Travel Group Charters).** Reservations and payment must be made at least 60 days in advance. On TGCs the CAB allows operators to change up to 15% of the passenger list after it's been filed, so if you must cancel there is a chance someone may buy your seat.

Some local travel agents which sell a large number of these flights: Char-Tours, 605 Market, SF, 986-3044/495-8881; Empire Travel, 955 Market, SF, 392-5776; Hibernia Travel, 2191 Market, SF, 863-1126; Student Flight, 2903 College Ave., Berk., 843-1857/549-1995; Studytrek, 2125 Union St., SF, 922-8940; Travel Center, 2435 Durant, Berk., 893-0900, and 870 Market, SF, 392-7000; Winship Travel, 988 Corbett, SF, 826-4217/826-0072.

★ **The trips marked with three stars are ITCs (Inclusive Tour Charters).** They are all round-trip charters, with meals and hotels, which make three or more stops. With this type of package the tour operator is allowed to sell seats up until departure time.

You can save some money on charter flights by joining an "affinity club." If you travel often, this would be worth your while. These clubs are formed, ostensibly at least, for purposes other than travel. They have nominal membership dues, and you have to be a member for six months before you can take a charter flight. Some local affinity groups: English Speaking Union, 406 Sutter, SF, 673-7313. Dues \$16 a year. Flights to London around \$400. United European American Club, 545 Sutter, SF, 391-0454. Dues \$12 a year. Flights to Zurich and Frankfurt for \$438. Empire Travel, 995 Market, SF, 392-5776. Flights to Amsterdam, Paris, London, Zurich, Frankfurt for around \$430. Coop Center: Berkeley, Walnut Creek, Corte Madera, Castro Valley, El Cerrito. Dues \$1 plus a \$5 share in the coop.

1976 Charter Flight Directory is a 24-page booklet that explains the types of packages currently available and lists many of the charter flights offered in the US. It is the only directory of its kind that we could find. It also gives much general information and advice on planning these trips. These can be ordered from Travel Information Bureau, Box 105, Kings Park, NY 11754 — \$2.25 postpaid. Also available locally from Winship Travel, 988 Corbett, SF 94131.

You can also save money on regularly scheduled flights. The APEX ticket is offered by the airlines on flights to Europe and the Northern Pacific. You must make reservations 60 days in advance and plan to stay 22 to 45 days. An APEX ticket to London is \$579; regular ticket is \$718. ITX plans (Individual Tour Excursion Fares) and GIT (Group Inclusive Tour) are also economical if you must use a scheduled flight and want a ground-accommodation package. A group of 15 people traveling together qualify for special GIT air rates and accommodations. You can purchase the GIT as late as two weeks before departure for overseas flights. The ITX package, for domestic flights only, is not as economical, but you can reserve up until the last minute and have more choice in the setup of your ground package. Your ground accommodations (you'll get special rates) must be worth \$65 or more. You do not have to be part of a group. Both ITX and GIT packages are available to most cities in the US. ■

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Travel



Innocents Abroad: The Perils of Vegetarianism at a Three-Star Michelin restaurant

By Merrill Shindler

Editor's note: Guardian Critic at Large Merrill Shindler recently returned from a month of running amok with William Ristow and Cecily Murphy, better known as the Guardian Road Show and London Bureau, through the wilds of France's Loire Valley. Together those wonderful folk who brought you *San Francisco Free & Easy* ate, drank and slept in the same rundown hotel rooms. After two weeks, Shindler left for the sunny climes of Spain while Ristow/Murphy plunged into the fog of the Dordogne. As a result of his trip through France, Shindler has written a letter to the US State Department recommending cessation of diplomatic relations with France. Herewith, his report:

The problem, you see, was in the shutters. Which is not to say that the problem was the shutters — they were fine old heavy metal shutters, designed to close tightly over, yes, French windows. The problem was in how these shutters were used. Every evening at about five, everyone in the entire nation of France pulls these shutters closed. I saw it with my own eyes. From dusk till dawn, with all the windows of France shuttered, the little towns along the Loire looked like a scary episode of "The Twilight Zone" from the fogged-over windows of my tiny Renault 4L. After a while it began to get to me.

But that's not the topic of this column — though those shutters have come to haunt me as a metaphor for the French people. The topic of this column is a meal I ate, with William Ristow and Cecily Murphy, at Barrier, a three-star, four-fork restaurant in Tours. It was very expensive and I'm not at all sure if it was very good.

The designation of stars and forks comes from the *Guide Michelin*, a guidebook of unquestionable discretion. The *Guide* sprang from France's premier tire manufacturer, which is probably better known for its *Guide* than for its tires. The *Guide* maintains a vast staff of incorruptibles about France, ceaselessly spending nights in grim hotel rooms with single overhead lightbulbs and eating bad meals, to save the discerning Gaul and tourist from the heartbreak of dyspepsia and bedbugs. Of such mettle are saints made.

Restaurants are classified from no stars (indicating a plain but good table; bad restaurants are not listed at all) to three stars (indicating one of the

The menu at Barrier (named after owner Charles Barrier, I should point out not indicating a wall) is a simple one, apparently printed on a cheap rexograph, and offering only some dozen entrees, each about as long as my arm. We chose a fair selection of fishes and meats, then came to a dead end with the vegetables. Apparently they had ignored the fact that we had requested a vegetarian entree and had nothing to offer us. The waiter looked at us oddly while we racked ourselves for a way to keep Cecily from dining on bread while we ate *pate* and *poulet*, and finally asked him for a plate of *crudites*, a raw vegetable plate. One eyebrow went up, he shrugged and gave us the French version of "Why not?"

So. Arrived small snacks — little pizza rounds, a little like the ones I make in my Toast-R Oven with Ritz crackers and some tiny flapjacks like the ones at Sear's Fine Foods over on Powell, except these had chunks of fish in them. Bill's allergic to fish and Cecily doesn't touch the stuff, so I wolfed them down. The wines came, a Sancerre and a Vouvray, both from Charles Barrier's private vineyard. Tasty.

Then came the appetizers, amidst a whirl of clean plates, forks, spoons, busboys and serving trays. *Terrine aux Trois Poissons de Loire*, a tasty meatloaf of fish topped high with that ghastly aspic muck that haute cuisine insists on ruining its nicest creations with. There was also some green mayonnaise on the side. Bill had the *Mousse de Foies de Canards*, which was tasty indeed. He didn't get any ghastly jello. And Cecily got her *crudites*. It was just awful. It was also, almost unquestionably, from the little no-star restaurant next door. What hurt was that in this three-star, four-fork restaurant, one of the greats of France, the waiter could serve this abomination without a twitch. I think I was far more embarrassed than he — but then, I was paying (to the tune of \$125).

The meal wended its way through *Foie de Veau a la Moutarde*, *Coquille St. Jacques Vouvray*, an extraordinary cheese tray, salad, very good coffee and excellent good brandy. But I was somehow dispirited, I felt betrayed. I was too wine-drunk to be bothered by it at the moment, but I was deeply hurt by this restaurant, this bastion of fine food and manners. I was hurt by its lack of concern for the needs and amenities of its customers who stray from the proscribed path. Ultimately, what I felt was that Barrier, like the shuttered windows of France, was a closed society, filled with light within but unwilling to share that light with those out on the sidewalk. It made me feel homesick for a society where life flows out and over the sidewalks. I found what I was looking for in Spain. (Coming up: To Dine in Madrid.) □

When
we entered,
everyone
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attention, then
did double
takes.

great tables of France). There are only 14 three-star restaurants in France at present. The forks indicate the quality of the service. Barrier had four forks out of a possible five. The only difference I can imagine is that five forks means dinner is served to you in bed while your clothes are pressed and shoes shined.

We made our reservation at the Tours tourist office, specifying that one of the meals would be vegetable only (Cecily is a vegetarian), and spent the rest of the day taking long walks and doing sit-ups in anticipation of one of the great meals of our behamburgered and brown-riced lives. Wearing our well-worn best — I in snappy Puma tennis sneakers and Levi's with a crooked seam, Bill in off-brown Roots and Cecily in blue Earth Shoes and striped overalls — we arrived too early at the restaurant. We had been told that the French do not eat until eight, and here it was 7:50 and the tuxedoed waiters were sitting about kibbitzing and paring their nails. We decided to take a walk around the block.

Back at 8:10: there was still no one in the restaurant, but we were dying of hunger and anticipation so in we went. Everybody snapped to attention, then did double takes. I mean, we didn't look like folk of substantial means — and make no mistake here, the three-star restaurants of France are for those of very substantial means. We sat at a table covered with miles of white, soft linen, beneath one of those paintings of partridges and rabbits and a powder horn, perhaps a pear.

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Tanya Tucker was a genuine, certified country music queen at the age of 14. Now, four years later, Tucker in becoming less of a phenom and more of a real talent.

Unlike many teenage prodigies, Tucker not only has a great voice, but she knows what to do with it. A less talented singer might be tempted to just go with the flow of the song and concentrate on avoiding mistakes. Tucker isn't afraid to see what her voice can do. And it can do a lot.

On a powerhouse rendition of Fats Domino's "Ain't That a Shame," Tanya rips into the vocal with the kind of uninhibited enthusiasm the Beatles used to bring to Little Richard songs, turning a lightweight tune into a thoroughly entertaining cut. On "You've Got Me to Hold On To," a pleasant, medium-tempo Dave Loggins tune, she sounds like vintage Jackie DeShannon. And on "Makin' Love Don't Always Make Love Grow," her voice carries an unbelievable load of wisdom and experience for someone who isn't even old enough to buy beer in most states.

Though Tucker's voice has that honeysuckle twang that characterizes most country and western music, and *Lovin' and Learnin'* was recorded in Nashville, the album successfully avoids most of that city's stylistic excesses. Traditionally the Nashville sound falls about halfway between the extremes of rock and pop. In rock production, each component of the sound is given more or less equal weight. On pop recordings, the lead vocal dominates, the instrumental track is mixed way back, and individual instruments are indistinguishable. With Nashville production, the instrumental is mixed down, but it remains clean enough that it still sounds like a band. The sound is usually overlaid with schmaltzy, melodramatic musical effects — tidal wave string swells, backup choruses, whatever it takes to belabor the obvious.

Producer Jerry Crutchfield has given Tucker a sound definitely on the rock end of the Nashville spectrum. The instruments are clean and up-front, and the vocals are nicely integrated with the backing. There's a minimum of melodrama, and even a thoroughly unnecessary string section doesn't ruin the music the way unnecessary string sections usually do.

With pop singers like Linda Ronstadt and Olivia Newton-John crossing over to the country charts, it's only a matter of time before country singers start crossing over the other way. Though rock 'n' roll and Nashville seem worlds apart, it wasn't that long ago that mainstream C&W artists like Conway Twitty, Brenda Lee, George Hamilton and Roger Miller were all over the Top 40 charts. When it happens again, Tanya Tucker will be there.

Loretta Lynn's records are getting hipper all the time, but she's still got a ways to go. Easily the top female star in the Nashville pantheon, a veteran of a dozen years and two dozen albums, Lynn is still wedded to the C&W establishment, but she's moving in the right direction.

When the *Tingle Becomes a Chill* includes a lyric sheet, which is hip, but doesn't list the musicians, which is lame. It doesn't even list the producer, which ordinarily would be lame but in this case is merely prudent, given the quality of the production. Though Lynn's voice is exquisite and much of the music is very hip country funk, the anonymous producer insists on smearing the whole thing with a thick, greasy layer of Nashville schmaltz. The worst intrusion is the male chorus that obliterates Lynn's vocal every time a song reaches a crescendo. They sound like the Muhlenberg State Teachers College Junior Varsity Glee Club. On a bad night.

The material on *When the Tingle Becomes a Chill* ranges from inspired to insipid. The title song is the strongest cut on the album and, save for the god-awful male chorus, the hippest cut as well. It even displays a little bit of feminism, a concept that's about as popular among country music fans as court-ordered busing. After breaking down the barriers a couple of years ago with her controversial hit, "The Pill," Lynn obviously feels she can get away with a little sexual honesty — a welcome contrast to the golden pedestal Nashville women have always been forced to stand on.

Regrettably, the weak cuts on this album outnumber the strong. The bulk of the material is indifferent, but it ranges all the way down to that notorious easy-listening dial twirler, "Rhinstone Cowboy." For what it's worth, Lynn's rendition is easier to stomach than Glen Campbell's.

With a little less country corn and more western grit, this could have been a truly fine country and western album. Loretta Lynn is a joy to listen to, and she deserves to be presented in a leaner, more straightforward context, without all those inane and unnecessary distractions.

The cover of Joan Carol Butler's debut album looks so studiously ordinary that it just has to be auspicious. But don't be fooled: inside this ordinary-looking cover lurks an exceptionally ordinary album.

Butler, like Tanya Tucker, is 18. Unlike Tucker, she sounds 18. And a very ordinary 18 at that.

Admittedly, Butler faces a slight more difficult task than Tucker, since she writes all her own material. And she does have some flair for composition; not much, but some. At her best, she suggests an undeveloped Carole King. More often, she suggests putting on another record.

Butler's producers try to cover her lack of melodic inventiveness with a glossy, overmixed instrumental track. A noble aim, but it doesn't help much — the sappy pop instrumentation comes on so strong that it only emphasizes the vacuousness of the music. Lyrically, Butler deals with the most superficial aspects of teen love, in a manner totally lacking in warmth and insight. Her lyrics belie her age; she sounds 15, not 18. Words like hers you expect to see passed surreptitiously across classroom aisles, not printed on the back of a record album. Even "I Let You Love Me," which deals with lost virginity, is only one step above the I'll-show-you-mine-if-you-show-me-yours level in its sensitivity and emotional depth.

I don't mean to be too harsh with Joan Carol Butler, and if the publicity handout that came with her album hadn't hyped her to the sky I probably wouldn't. She's okay for someone so young. She sings and writes tolerably well, and she may develop into something or other, some day. But not today. □



Loretta Lynn: more corn than western grit.

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My eyes filled with tears when, in the final moments of Ibsen's *Peer Gynt*, the long-suffering heroine puts her arms around the long-wandering anti-hero. As the music swells and a chorus of rouge-cheeked youths and maidens waves fronds of cherry blossoms over the united couple, it's definitely a moving scene. But my tears weren't just caused by the eye-dabbing emotionalism; they were tears of gratitude. Finally, finally, I can recommend something at ACT.

Now mind you, it's not an unequivocal recommendation. Directed by Allen Fletcher, this production suffers from the common ACT itchy propensity toward overstatement. The characters frequently break into dance and song (Fletcher's addition to Ibsen) while that fresh-faced chorus takes care of special effects. Performing with ingenuous verve these young folk make mighty ocean waves by rippling a piece of blue chiffon fabric, or magically change the seasons by sprinkling the stage with handfuls of snowflakes, autumn leaves and flowers from dear little straw baskets.

Through all this I began to feel caught up in a tunelessly schizoid event in which half a dozen professional actors try to put on a play surrounded by 30 students from the Santa Ana high school dramatics club. Reinforcing this feeling is Ralph Funicello's revolving stage, which serves little purpose but to call attention to its novel self, and Robert Blackman's expensive but unimaginative costuming. (Blackman's red and black outfits for many of the characters make them look like Phillip Morris bellpersons.) In addition, I think Fletcher to some extent has misinterpreted and sentimentalized Ibsen's irony-laced drama.

Nevertheless, flaws and all, *Peer Gynt* remains a rich, absorbingly theatrical evening. Daniel Davis, in the title role of Peer, is a splendid actor whose presence imbues the production with a palpable intensity. With Davis dominating the proceedings, Ibsen's play (and it is a magnificent one) triumphantly survives any efforts to coarsen or tame it.

Peer Gynt is simply a wild work. In fact, for anyone who still thinks of Ibsen as the staid creator of "well-made" plays, I would prescribe an immediate trip to the Geary. With a cast including trolls, monkeys, lunatics, Arabian dancing girls, a Bedouin princess and the devil, *Peer Gynt* wondrously evokes the tangled intermingling of our sensate and psychic worlds.

Set in 38 scenes and in locales that range from Norway to the African desert, the drama specifically traces three decades in the life of a charming, feckless farmer's son, Peer Gynt. Peer, gifted with a wild imagination and a solid ego, feels his mission in life is to be himself. Balancing misdeed against virtues and equipped with a vainglorious amorality, Peer follows his impulses. Impetuous, avaricious and often cruel, he adventures around the globe until he finds himself old and still discontented. At that crossroad, he tremblingly faces death confronted with the unpleasant discovery that his life of independence has been an illusion.

Peer Gynt was written in 1867, inspired in part by the writings of Ibsen's contemporary, the Danish philosopher Soren Kierkegaard, and it's extensively autobiographical. In both *Brand* (which was written one year before *Peer Gynt*, and deals with religious fanaticism) and its antithesis *Peer*, Ibsen seems to be trying to find a way to mesh the egotistical needs of creativity with a humane life.

Composed in verse (which Fletcher's new translation tries to emulate), tremendously long (even with cuts the ACT production runs four hours) and with heavy scenery and cast demands, *Peer* presents many production problems and is rarely staged. "I don't think it's for acting," Ibsen once commented about the play, and indeed it was nine years from the time *Peer* was printed until the first production.

While remaining thankful for the opportunity to see *Peer* in the ACT version, I do have reservations about Fletcher's interpretation. From my



Daniel Davis as the far-roaming *Peer Gynt*, with Francine Tacker, his loyal lover.

reading of the play, I can't help but feel that Fletcher romanticizes the work, making it more into a fairytalesque *Song of Norway* than a nightmare-laden parable.

Peer, after all, is not simply an ingratiating cad. He deals in slave trading, deserts those who love him, becomes a grasping capitalist and essentially causes a man's death. But Fletcher mellows the play, leaving out some of the nastier sections and filling the drama with image clichés such as a mad scene that's a cross between *Marat/Sade* and Abbott and Costello, or a visit to the troll kingdom, where those mythical creatures — dressed here in elaborate, color-conscious rags and haystacklike hair — suspiciously resemble the troll dolls you can buy for 69¢ at Woolworth's.

But when Daniel Davis is on stage, almost none of that matters. It may not be good Ibsen, but Davis makes it good theater. With his incredibly mobile face and a rich voice that often sounds as if he's suppressing some deep inward sob, Davis gives a luscious performance in a gargantuan role. Moreover, Davis has a gracious way of not acting at the audience but acting with the other players. He doesn't dominate the scene but rather inspires excellent performances from a number of ACT regulars. Raye Birk, Hope Alexander-Willis, James R. Winkler, Earl Boen, Sydney Walker and Joy Carlin are all exceptional (although as Peer's mother, Carlin should look older). Walker is particularly fine as the mythical Button Moulder who wants to melt the imperfect Peer Gynt down and try for a better human model. Some of the minor actors — Rich Hamilton, Lou Ann Graham and Barta Lee Heiner — are jarringly amateurish, but generally it was a good evening at ACT. □

Short takes

More than 500 unemployed actors lined up outside ACT's Geary Street offices last Friday, March 12, to pick up audition applications for the approximately 12 available roles in the SF Art Commission's \$85,000 Bicentennial Theater Project.

The project, coordinated by NY playwright Arnold Weinstein, has hired SF director Lee Sankowich to direct the project's first event scheduled to open at the end of April in ACT's Marines' Memorial Theater. Sankowich, whose most recent directorial effort is the current production of Michael Weller's *Moonchildren* now at the Clement St. Cultural Center, is best known for his direction of the long running SF stage version of Ken Kesey's *One Flew Over the Cuckoo's Nest*.

Meanwhile, some 35 representatives of local theater companies attended a March 15 meeting to organize a "theater advisory panel." The panel was suggested by Art Commissioner Ray Taliaferro in response to objections by community theater groups to the commission's Bicentennial Theater Project [see "Art Commission follies," *Guardian* 3/12/76]. The next meeting of theater people interested in the panel is slated for Monday, March 22, at 5 pm in the Lurie Room of the main branch of the SF Public Library. —I.O.



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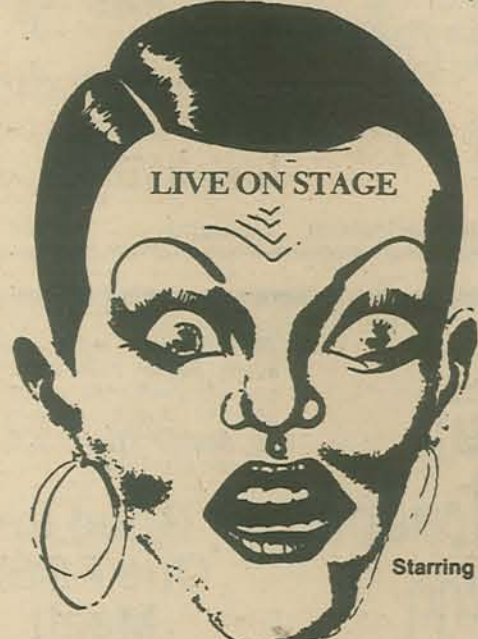
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My Son, the Actor

NEXT STOP, GREENWICH VILLAGE, written and directed by Paul Mazursky. Stage Door, Mason near Geary, SF.

Paul Mazursky's films are full of characters who don't know who they "really" are but keep trying desperately to find out. Bob and Carol and Ted and Alice, the subjects of Mazursky's first picture, were nice, solid, middle-class citizens who wanted to be sexual revolutionaries but never quite succeeded. Alex, of Mazursky's *Alex in Wonderland*, was a film director who had one hit and was besieged with offers to make musical Westerns and existential horror films. However, he was paralyzed by success and couldn't figure out what he ought to do next.

Mazursky's Steven and Nina Blume, of *Blume in Love*, had separated because she had advanced far beyond him in the pursuit of yoga, encounter groups, natural foods, and drugs. It wasn't that Nina had actually forged a new lifestyle for herself — she still lived in the same Laurel Canyon house she'd shared with Steven and drove the same sleek convertible sports car. But Nina was simply better than Steven at discarding poses that had gone out of style. Even in *Harry and Tonto*, Mazursky's hero, who surely should have been settled at the age of 70, set out on the road to meet new people and test himself in new situations. It seems no accident that, except for his cat Tonto, Harry seemed most attached to his teenage grandson, who was into meditation and macrobiotic foods.

Where other writers and filmmakers would have mocked the sort of middle-class rebellions Mazursky chronicled, Mazursky showed great affection for his characters. In his new film, a loosely autobiographical piece called *Next Stop, Greenwich Village*, it becomes clear why. *Greenwich Village* tells the story of Mazursky's own struggle to find himself, and it is literally a classic tale.

The hero, Larry Lapinsky (Lenny Baker), a 22-year-old graduate of Brooklyn College, wants to be an actor. His girlfriend Sarah (Ellen Greene) seems to think he might as well be an actor as anything else, but his mother — his Jewish mother — thinks he should stay home and let her cook him a chicken. Mrs. Lapinsky (Shelley Winters) appeals to her husband for support, but he doesn't seem to have an opinion about anything. Larry moves to the Village and stays there, under constant assault by his mother; until he lands a small part as a juvenile delinquent in a Hollywood movie and leaves for the Coast, where his mother can get to him only by telephone.

Mazursky's situation is hardly original. One would have thought *Portnoy's Complaint* would be recognized as the ultimate Jewish-mother joke and that other writers would have declared a moratorium on that subject. But Mazursky seems to intend a direct challenge to Philip Roth (he lifts a subplot, involving a diaphragm, directly from Roth's *Goodbye, Columbus*), and, surprisingly, this works to Mazursky's advantage. *Portnoy's Complaint* was an egocentric masterpiece: my life is a Jewish joke, Roth complained. Roth made Alex, not Sophie, Portnoy, the focus of his Jewish-mother joke. Poor Alex was the one who *really* suffered, who deserved our sympathy; Sophie was merely putting on her Jewish-mother act. Roth was too kind to himself, too close to his own feelings.

The strength of Mazursky's conception is that he steps back from the situation and sees both Larry and Mrs. Lapinsky as actors working out their assigned roles. When son and mother get together, it is always a *scene*. He does his put-upon bit; she launches into her hysteria routine. It doesn't matter what the context is, they know their parts and play them out. When Mrs. Lapinsky's behavior seems wholly off-the-wall (when, for example, she finds Larry and Sarah in bed together and immediately insists that they get married), Mazursky sees Larry as equally to blame for the outburst. Mrs. Lapinsky's responses may be irrational, but Mazursky doesn't let us forget that it's Larry who's feeding her her lines.

Unlike Roth, Mazursky doesn't go soft on his alter ego. Because his treatment of the situation is not so one-sided, Mazursky is able to show us the affection that underlies Larry's relationship with his mother, and this brings us in closer to the characters. Mazursky doesn't keep us at a comic distance the way Roth does, and as a result, when Mazursky opens up his old wounds, we feel the hurt all the more.

The great strength of *Next Stop, Greenwich Village* is the way it sees both mother and son as actors locked into their roles. Mazursky may not have arrived at this conception consciously. He may just have stumbled onto it because, in *Greenwich Village*, Mazursky sees everybody as an actor. Acting is the motif of this film. In scene after scene, one character or another gets up in a "real life" situation and performs. Larry, of course, performs in his acting class, but even offstage he's always "on." He uses a subway platform in Brooklyn as a stage for an impromptu skit about accepting an Academy Award, and in making love to Sarah he slips in and out of phony stage accents.

Larry's boss, the proprietor of a health food lunch counter, turns every sale of carrot juice into a dramatic performance, full of gruff concern for his customers' well-being. ("What can I do," he asks, "if you insist upon killing yourself with pastrami sandwiches?") One of Larry's friends plays at suicide, putting on weekly matinee performances, until finally she carries the act too far. Another of his friends, learning of the suicide, immediately delivers a dramatic little speech about the first time she met the dead woman. Yet another friend, a gay black man who calls himself Bernstein Chandler, admits his real name is Floyd Lewis and his whole life has been a "fiction." And so on and on. In Mazursky's view, pretense is everywhere; everybody is an actor, and it is only the best actors who can cut through the pretense and reach down to their "real" selves.

In his earlier films, Mazursky was always a little bemused by his characters' manic efforts to discover roles they felt comfortable playing, but he was never cruel, always tolerant of their games. In *Next Stop, Greenwich Village*, he takes the subtext of his other films and brings it to the surface, openly embracing the equation of life and acting. Given this theme, Mazursky's film is a direct challenge to his performers: bad acting, in this context, becomes a betrayal of life.

There are no traitors among Mazursky's crew.



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EVENTS

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MOVIES

MINI-REVIEWS

The Adventure of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marly Feldman as a man with a "photographic memory" for conversations, and Madeline Kahn as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of *A Masked Ball*. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Parkway II, Oakl.; UA IV, Berk.)—L.P.

Alice Doesn't Live Here Anymore

Ellen Burstyn is very good as a woman who sets out to make a life for herself and her 11-year-old son when her husband dies in a car crash. Despite a rather somber story line, the film proves to be a spirited comedy, marred by a cop-out ending in which, with flagrant role reversal, the hero (Kris Kristofferson) offers to sacrifice his career for love. (Alhambra I, SF; Oaks I, Berk.; Parkway II, Oakl.; Serramonte VI, Colma; Showcase I, Alameda; Tanforan I, San Bruno)—L.P.

Barry Lyndon

Stanley Kubrick's film, based on a novel by William Makepeace Thackeray, is really too beautiful—so carefully composed and textured and colored that its beauty becomes banal. But Thackeray's tale of a rake's progress and subsequent undoing is entertaining pulp and survives even Kubrick's mighty effort to crush all the life out of it. Perhaps Bruce Springsteen can explain why this \$15 million soap opera merited a Time cover story. (Northpoint, SF; UA II, Berk.)—L.P.

Breakheart Pass

Actually, this film has only one fault—it's absolutely lousy. Dastardly director Tom Gries, who last year gave us Charles Bronson in *Breakout*, has this year given us Charles Bronson in *Breakheart Pass*, and one can only pray that long before next year it will be followed, with or without Charles Bronson, by his complete and permanent breakdown. A chronic case of overkill, it is also a brain-numbing bore of a Western with absolutely no possibilities and should be quickly massacred with no reservations whatsoever. (Alameda III, Alameda; Empire I, SF; Geneva I, SF; Royal, SF; Serramonte II, Colma; Tanforan IV, San Bruno)—Z.J.

Gable and Lombard

Suggestion to director Sidney Furie: slice this turkey into approximately 3000 hourly segments, run it on television as *Gable Lombard, Gable Lombard*, and you've got a winner. Furie hasn't bothered to change the names and places to protect the innocent in this Gable fable because all of them are already dead. And since the entire film is fiction anyway, it doesn't really matter. James Brolin wears his Gable mannerisms as he wears his makeup—heavily—and Jill Clayburgh seems to be off somewhere else impersonating Jean Arthur. Some of the audience will say, "I thought it would never end," while others, more perceptive, will reply, "I thought it would never BEGIN!" It doesn't. (Ghirardelli, SF; Cinema One, Oakl.)—Z.J.

Hedda

The Royal Shakespeare Company's film version of the 1891 Henrik Ibsen play, *Hedda Gabler*. Intelligent and self-destructive, Hedda finds no outlet for her prodigious energies, and Ibsen skillfully makes the unhappy woman's frustrations the stuff of great drama. The scenes between Hedda and the lecherous Judge Brack are particularly superb examples of layered theatrical double entendres. Don't miss it. (Showcase II, Oakl.)—I.O.

Hustle

Aside from suicide, murder, kinky sex, police brutality, fetishism, bombings, beatings, crazies, Mafia-type killings and all-around sadism, not too much happens in this film-flam hybrid. The dialog is sterling (Silliphant notwithstanding) soap opera, which makes it a happy hook-up to the current suds vogue. As a film, however, it has been tried and found wanting, and Burt Reynolds's compassionate cop characterization should set the LAPD back ten years. Oh, yes, with Catherine Deneuve. (Serramonte III, Colma)—Z.J.

Inserts

Pornography begins at home if you're a has-been Boy Wonder director (Richard Dreyfuss) reduced to making porno inserts (which he defines as "closeups of garish interludes") in the living room of your mansion. He makes ends meet by using some really laid-back types, but he generally views life through a glass of Hennessy darkly—it's 1930, and he's suffering from acute Depression. Rex (Stephen Davies), who gives the film much of its thrust, looks like Valentino as seen by Charles Addams, and although John Byrum's screenplay is meatier than most of this genre, some of the better lines are swallowed up by a bad sound track or too much cognac. But Byrum has managed to make bedfellows out of perjury and porno, a neat trick in itself. (Regency II, SF)—Z.J.

Hester Street

A story of Jewish immigrants on New York's Lower East Side at the turn of the century—a sort of continuation of *Fiddler on the Roof*, partly in accented English, partly in Yiddish with subtitles. Done in the muted texture and slow pace of a foreign film, *Hester Street* is at base an American story, and it touches on some basic American themes—the struggle of immigrant groups to assimilate, the pain of leaving old-country ties to come to a new

society that thrives on rootlessness, tradition versus Americanization—and, within its limits, it has a largeness of spirit that American cinema seems almost to have lost. (Act II, Berk.; Lumiere, SF)—L.P.

The Killing of a Chinese Bookie

John Cassavetes obviously intended to combine elements of *The Godfather* and *Chinatown* but to use them "honestly," to tell the Truth about the Mafia and low life in L.A. It sounds good on paper, but Cassavetes's improvisational style, which is designed to clue us in on what's going on inside a character, is more suited to the psychological than the sociological, and it doesn't mesh with this externalized story about underworld subcultures. With Ben Gazzara, who deploys a whole arsenal of Actor's Studio mannerisms in an effort to create a character out of what is little more than a plot device. (Alexandria, SF; Vogue, SF)—L.P.

The Man Who Would Be King

Directed by John Huston, this film has a little, something for everyone—a little *Treasure of Sierra Madre*, a little *Lost Horizon*, and very little Rudyard Kipling. Sean Connery's Scotch is unbonded as he and Michael Caine ably raise Cain in this entertaining, if slightly incredible, tale of two profligates loose amid the Masonry of the far-flung British Empire beyond Afghanistan. Christopher Plummer turns in a plum of a performance as Kipling; Morocco doesn't do quite as well playing India. (California, Berk.; Castro, SF; Century 21, Oakl.; Empire II, SF; Serramonte I, Colma; Spruce I, SSF)—Z.J.

Nada

The print and the pace are uneven in this Chabrol-directed, mostly exciting plot of political intrigue. But whenever things tend to slow down, Chabrol zeroes in on a bloody sneaker attack by dissidents to kidnap the American ambassador for ransom, or brings his literally cut-throat tendencies to the fore, accentuating them with skillfully applied light touches. Leader/anarchist Diaz (Fabio Testi), looking as if he'd been ripped from a page of Dostoevsky dialog, has us rooting for the bad guys because the good guys (epitomized by sadistic police chief Michel Aumont) look so terrible. The final horrendous shoot-out rivals the SLA massacre. And to think this is all titled *Nothingness*. (Cento Cedar, SF)—Z.J.

Next Stop, Greenwich Village

Someone should have told director Paul Mazursky you can't go home again, particularly when there's no there there, but apparently the autobiographical urge to purge is too strong. As neophyte actor Larry Lapinsky, Lenny Baker heads for the Greenwich Village of the 1950s to find himself. But with a Jewish mother (Shelley Winters) who epitomizes the total of Portnoy's complaints, how could he possibly be lost in the first place? He has a woman friend, Sarah (Ellen Green), a lot of whose dialog comes from her diaphragm, and an assortment of appropriately far-out friends. However, just as a beret doth not a bohemian make, neither can a clutter of clichés make this commonplace effort convincing. (Stage Door, SF)—Z.J.

Seven Beauties

Perhaps this film should be retitled *The Seduction of You and Me*, because director Lina Wertmuller has apparently been so swept away by acclaim that she has turned to the utterly outrageous and let the interpretations fall where they may. With studied grotesquerie she gives us comedy in the concentration camp, ribaldry in the rape scene and a pathetic, Chaplinesque anti-hero, Pasqualino (Giancarlo Giannini), who will worm his way out of any situation simply to survive. And this finally emerges as the main theme—survival, whatever the cost; but Wertmuller has juxtaposed such total polarities to illustrate her point that the horrifying incidents are robbed of weight or substance, so that in the end, like Pasqualino, they lack any meaning at all. (Act I, Berk.; Clay, SF)—Z.J.

The Slap

The theme of this highly contemporary, light French study of the lack of communication in close human relationships might well be summed up as *You Know I Can't Hear You When the Conversation's Running*. Director Claude Pinoteau reveals sensitively and without comment the unbridgeable chasms of age, ideology and morality that separate parent from child, husband from wife and lover from lover, so that tacit conversational gambits for understanding run on endless parallel lines that never touch or meet, even in infinity. Isabelle Adjani is perfect as the willful, rebellious teenager, and father Lino Ventura can still convey more by not moving a muscle than all the Actors' Studio Methods put together. (Music Hall, SF)—Z.J.

Special Section

Costa-Gavras builds his usual rigged case against right-wing oppression, here represented by the special courts established to punish "radical" opponents of the Vichy government during the Nazi occupation of France. The polemic is emotionally effective, and Costa-Gavras, who directed *Z*, *The Confession* and *State of Siege*, is a damnably skillful filmmaker, but he never gives an inch to his opponents, never allows as how they too may have had childhoods, families, orgasms or political convictions of any sort. (Showcase I, Oakl.)—L.P.

The Story of Adele H.

Truffaut's newest film is so elegant and lucid that any attempt to explain it can only diminish its beauty. The film is broadly about a woman's obsession with the purity of her passion for a man, with the *idea* of her passion, but the "meaning" of the film is all there on the screen. With a remarkable 19-year-old actress named Isabelle Adjani as Adele Hugo, who was (almost incidentally) the daughter of Victor Hugo. (Elmwood, Berk.; Surf, SF)—L.P.

Taxi Driver

Every lead-in should have a hooker, and in this film she's 12½ years old and played with

passionless aplomb by 13-year-old Jodie Foster. This part thriller, part psychological study is like a two-headed coin—each side may be masterfully minted, but the total is counterfeit. Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorsese has flawed his film with contradictions and a seeming inability to make up his mind as to the "right ending"—so he gives us three. Nevertheless, a gripping and disturbing analysis of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Albany, Albany; Cinema 21, SF)—Z.J.

Movie reviews by Zena Jones, Irene Oppenheim, Larry Peitzman and Merrill Shindler.

FIRST RUNS

Act I and II: I: *Seven Beauties*. II: *Hester Street* and *Arthur and Lillie*; 2121 Center, Berk.; 548-7200.

Alameda: I: *Seven Alone* thru 3/23; *Track-down* and *Killer Elite* thru 3/24. II: *The Hindenburg*. III: *Breakheart Pass* thru 3/23; *Seven Alone* from 3/24; 2317 Central, Alameda, 522-4433.

Albany: *Taxi Driver*; 1115 Solano, Albany, 524-5656.

Alexandria: *Killing of a Chinese Bookie* thru 3/23; *Duchess of Dintwater Fox* from 3/24; Geary/18th Ave., SF, 752-5100.

Alhambra: I: *Alice Doesn't Live Here Anymore* and *Prisoner of Second Avenue* thru 3/23. II: *Dog Day Afternoon* and *Night Moves* thru 3/23; Polk/Green, SF, 775-5656.

Berkeley: *Dog Day Afternoon* and *Night Moves* thru 3/23; Shattuck/Haste, Berk., 848-4300.

Bridge: *Gone with the Wind* thru 3/23; Geary nr. Masonic, SF, 751-3212.

California: *The Man Who Would Be King* thru 3/23; Kittredge/Shattuck, Berk., 848-0620.

Cannery: I: *I Will, I Will . . . For Now* thru 3/23; Leavenworth/Beach, SF, 441-6800.

Castro: *The Man Who Would Be King* thru 3/23; Castro/Market, SF, 621-6120.

Century 21: *The Man Who Would Be King* and *Papillon* thru 3/23. 22: *The Three Musketeers* and *The Four Musketeers* thru 3/23; 8201 Oakport Road, Oakl., 562-9596.

Cinema One: *Gable and Lombard*; 255 West MacArthur Blvd., Oakl., 653-0777.

Cinema 21: *Taxi Driver*; Chestnut/Steiner, SF, 921-1234.

Coliseum: *The Three Musketeers* and *The Four Musketeers* thru 3/23; *Farewell My Lovely* and *Tamarind Seed* from 3/24; Clement/9th Ave., SF, 221-8181.

Coronet: *The Sunshine Boys*; Geary/Arguello, SF, 752-4400.

Empire: I: *Breakheart Pass* and *My Name is Nobody* thru 3/23. II: *The Man Who Would Be King* and *Papillon* thru 3/23. III: *The Three Musketeers* and *The Four Musketeers* thru 3/23; 85 West Portal, SF, 661-5100.

Geneva Drive-In: I: *Breakheart Pass* and *My Name is Nobody* thru 3/23. II: *Jaws* and *Bug* thru 3/23; next to the Cow Palace, SF, 587-2884.

Ghirardelli: *Gable and Lombard*; Beach/Polk, SF, 441-7088.

Larkin: 2001: *A Space Odyssey* thru 3/23; Larkin/O'Farrell, SF, 441-3742.

Metro I: *King of Hearts* thru 3/23; *Mean Streets* from 3/24; Union/Webster, SF, 221-8181.

Metro II: call for info thru 3/23; *King of Hearts* from 3/24; Union/Fillmore, SF, 931-7666.

Music Hall: *The Slap* thru 3/23; Larkin/Geary, SF, 441-4776.

New Mission: *A Boy and His Dog* and *Seven Blows of the Dragon* thru 3/23; 224 Grand View, SF, 647-1261.

North Point: *Barry Lyndon*; Powell/Bay, SF, 989-6080.

Oaks: I: *Alice Doesn't Live Here Anymore* and *Prisoner of Second Avenue* thru 3/23. II: *Dog Day Afternoon* and *Night Moves* thru 3/23; 1875 Solano, Berk., 526-1836.

Parkway: I: *Dog Day Afternoon* and *Drowning Pool* thru 3/23. II: *The Adventure of Sherlock Holmes' Smarter Brother* thru 3/23; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: *One Flew Over the Cuckoo's Nest*; 4186 Piedmont, Oakl., 654-2727.

Plaza: I: *The Three Musketeers* and *The Four Musketeers* thru 3/23. II: call for info thru 3/23; *Taxi Driver* from 3/24; Serramonte Plaza, Daly City, 756-3240.

Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, SF, 673-7141.

Regency II: *Inserts* thru 3/23; Sutter/Van Ness, SF, 776-5505.

Royal: *Breakheart Pass* and *Report to the Commissioner* thru 3/23; Polk/California, SF, 474-2131.

St. Francis: I: *The Devil Within Her* and *Devil's Rain* thru 3/23; *The Hindenburg* from 3/24. II: call for info thru 3/23; *Track-down* from 3/24; 965 Market, SF, 362-4822.

Serramonte Six: I: *The Man Who Would Be King* thru 3/23. II: *Breakheart Pass* thru 3/23. III: *Hustle* thru 3/23. IV: *The Devil Within Her* thru 3/23. V: *Dog Day Afternoon* thru 3/23. VI: *Alice Doesn't Live Here Anymore* thru 3/23; off Hwy. 280, across from Serramonte Plaza, Colma, 756-6500.

Showcase Alameda: I: *Alice Doesn't Live Here Anymore* thru 3/23. II: call for info thru 3/23; *Bobbie Jo* and *The Outlaw* from 3/24; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: I: *Special Section*. II: *Hedda*; Broadway/51st, Oakl., 654-5505.

Spruce Drive-In: I: *The Man Who Would Be King* and *Papillon* thru 3/23. II: *The Three Musketeers* and *The Four Musketeers* thru 3/23; 55 S. Spruce, SSF, 589-7965.

Stage Door: *Next Stop Greenwich Village*; Mason/Geary, SF, 986-4767.

continued next page



Vocalist Flora Purim performs her first concert since her release from prison, March 19, 8 pm. With Airtio and Fingers. Paramount Theatre, 2025 Broadway, Oakl., 465-6400 or TELETIX.

continued from previous page
Stonestown Twin: I: *Lies My Father Told Me* thru 3/23. II: *Seven Alone* thru 3/23; behind the Emporium, Stonestown Mall, SF, 221-8181.

Tanforan Park: I: *Alice Doesn't Live Here Anymore* thru 3/23; *Trackdown* and *Killer Elite* from 3/24. II: *Seven Alone*. III: *No Deposit, No Return* thru 3/23. IV: *Breakheart Pass*; Tanforan Park Shopping Center, El Camino Real/Sneath Lane, San Bruno, 558-0291.

UA Four: I: *The Three Musketeers* and *The Four Musketeers* thru 3/23. II: *Barry Lyndon*. III: *King of Hearts* thru 3/23. IV: *The Adventure of Sherlock Holmes' Smarter Brother* thru 3/23; 2274 Shattuck, Berk., 843-1487.

Vogue: call for info thru 3/23; *Killing of a Chinese Bookie* from 3/24; Sacramento/Presidio, SF, 221-8181.

FOREIGN FILMS AND REVIVALS

Blacks in Cinema, films and lectures: *Story of a Three Day Pass* and *The Interview* 3/24, 7 pm, Laney College Forum, 10th St./Fallon, Oakl., 834-5740, free.

Bocce Cinema: *Yellow Submarine* 3/22, 7 and 9 pm; John Ford's *The Hurricane* 3/23, 7 and 9 pm; 1434 Grant, SF, 362-9145. \$1 membership for four programs plus \$1 per program.

Canyon Cinematheque: Larry Jordan presents eight of his films, 3/18, including *Pink Swine* and *The One Romantic Adventure of Edward*; Bill Brand presents five of his films, 3/25, including *Moment* and *Touch Tone Phone Film*; both 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Cento Cedar: *Nada and The Seduction of Mimi*; 38 Cedar Ln./Larkin, SF, 776-8300, \$3.

Clay: Wertmuller's *Seven Beauties*; 2261 Fillmore/Clay, SF, 346-1123, \$3/\$3.50 Fri.-Sat.

French Film Club: *Therese Desqueyroux* 3/24, 8 pm, California Gallery, 2877 California, SF, 929-8511 or 346-2741, \$1.50/\$1 srs., students and Alliance Francaise members.

Gateway: *Singin' in the Rain* and *Million Dollar Mermaid* thru 3/23; *Woman of the Year* and *Father of the Bride* 3/24-30; 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card.

Intersection: cartoons by five great animators, 3/21 at 7 and 9:30 pm, Winsor McKay, Pat Sullivan, Paul Terry, Chuck Jones and Vincent Collins, plus a live show by magician Matt Corin, \$1.50; James Dean in *Rebel without a Cause* 3/28 at 7:20 and 10:35 pm and Marlon Brando in *The Wild One* at 6 and 9:15 pm, \$1; 756 Union, SF, 397-6061.

Laney College, films and lectures: Stanley Kubrick's *Paths of Glory* 3/22; Laney College Theater, 10th St./Fallon, Oakl., 834-5740, free.

Latin American Film Survey: *Lucia* 3/18; *Double Day* 3/25; 7 pm, Hamilton Jr. High, 2101 35th Ave., Oakl., 834-5740, free.

Lumiere: Joan Micklin Silver's *Heater Street*; 1572 California/Polk, SF, 885-3200, \$3.

Midnight Movies: *Janis* 3/20; Warner Bros. *A Film About Jimi Hendrix* 3/27; midnight at the Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.75.

Pacific Film Archive: two by Rainer Werner Fassbinder, 3/18, *Love is Colder than Death* at 7:30 pm and *Katzelmacher* at 9:15 pm; Milos Forman's *Taking Off* and Jim Cox's *Eat the Sun* 3/19, 7:30 and 9:40 pm; *The Prisoner* episode 11, 3/19 at midnight and 3/20 at 3 pm, "A Change of Mind"; Tex Avery's MGM cartoons, program two, 3/20 at 1 pm and midnight and 3/21 at 4:30 pm; two by Bunuel, 3/20, *The Young One* at 4:30 and 8:30 pm and *The Fever Rises in El Pao* (La Fiebre Monte a El Pao) at 6:45 and 10:05 pm; two with Paul Robeson, 3/21, *Jericho* at 7 and 10 pm and *Sanders of the River* at 8:20 pm; two by Fassbinder, 3/22, *Gods of the Plague*

(*Gottter der Pest*) at 7 and 10:20 pm and *Why Does Herr R. Run Amok* at 8:40 pm; two more by Fassbinder, 3/23, *Rio das Mortes* at 7:30 pm and *Whity* at 9 pm; new Brazilian Cinema, 3/24, *Northeast: Cordel, Improvisation, Song* at 7:30 pm and *Memories of the Cangaco* at 9:30 pm; from the German Democratic Republic, *Stronger than the Night* 3/24, 9:30 pm; Frederick Wiseman presents his film *Welfare* 3/24, 7:30 pm, Wheeler Aud.; two by Fassbinder, 3/25, *The American Soldier* at 7 and 10:20 pm and *Beware of a Holy Whore* at 8:30 pm; *Dineh: The People, A Portrait of the Navaho and The Longest War* 3/26, 7:30 and 9:45 pm; *The Prisoner* episode 12, 3/26 at midnight and 3/27 at 3 pm, "Dance of the Dead"; MGM cartoons of Tex Avery, program three, 3/27 at 1 pm and 3/28 at 2:30 and 4:30 pm; two by Bunuel, 3/27, *Viridiana* at 4:30, 7:50 and 11:10 pm and *The Exterminating Angel* at 6:10 and 9:30 pm; unless otherwise noted all in the University Art Museum, 2621 Durant, Berk., 642-1124, first film \$1.50/75¢ before 6 pm, each additional film 50¢.

Reelwomen Film Collective presents *Waiting, Coming Out, Our Mothers' Daughters* and other films, 3/20, 8:30 pm, plus music by Bauman and Rupperecht, at Unitarian Fellowship Hall, 1606 Bonita/Cedar, Berk., women only, \$2, childcare provided.

Roxie: Bunuel's *Viridiana* thru 3/20; Charles Laughton in *The Private Life of Henry VIII* 3/21-23; 3117 16th St. nr. Valencia, SF, 863-1087, \$1.50.

SF NICH (Non-Intervention in Chile) presents *Memories of Underdevelopment* 3/19, 7 and 9 pm, Richardson Hall, UC Extension, 55 Laguna, nr. Market, SF, \$2.

SF State: Bunuel's *Discreet Charm of the Bourgeoisie* 3/18-19 at 4 and 7:30 pm, Barbary Coast Room of the Student Union Bldg., \$1; Fellini Festival, 3/20, *La Strada, Amarcord* and *Satyricon* at noon and *Director's Notebook*, a documentary on Fellini, *Amarcord* and *Satyricon* at 7 pm, Student Union Bldg., \$2.50 each session; Frederick Wiseman's *Law and Order* 3/22, 7:30 pm, McKenna Theatre, \$1.50; *Jules and Jim* 3/23, 4 pm, Student Union Bldg., free; Wiseman's *Welfare* 3/24, 7 pm, McKenna Theatre, \$1.50; *Looking for Me*, on dance therapy, 3/25, 12:30 pm, Student Union Bldg., free; Frederick Wiseman presents two of his films, 3/25, *High School* at 12:30 pm, free, and *Basic Training* at 7:30 pm, \$1.50, McKenna Theatre; Lindsay Anderson's *O Lucky Man* 3/25-26, 4 and 7:30 pm, Barbary Coast Room of the Student Union Bldg., \$1; films on filmmaking, 3/26, 7:30 pm, including *Animation Pie* and *Fellini: A Director's Notebook*, McKenna Theatre, free; all on the campus, 19th Ave./Holloway, SF, 469-1629 or 469-2442 for more info.

Surf: *The Story of Adele H.*; 4510 Irving/46th Ave., SF, 664-6300, \$3/\$1.50 matinee on Wed. and Sat./\$3.50 Fri.-Sat.

Times: *Take the Money and Run, The Magic Christian* and *The Gold Rush* thru 3/20; *Macon County Line* and *Emperor of the North* 3/21; *Carnal Knowledge* and *Payday* 3/22-24; *The Gambler* and *California Split* 3/25; Bruce Lee in *Fists of Fury* and *The Chinese Connection* 3/26-28; continuous from 1 pm, Stockton/Broadway, SF, 362-3770, \$1/75¢ under 12.

UC Berkeley: Bunuel's *Phantom of Liberty* 3/18, 7 and 9:30 pm, 155 Dwinelle Hall, on the campus, 642-2561, \$1.50, tickets only at the door, one hour before screening.

United Prisoners Union and Winter Soldier Organization series: *Blow for Blow (Coup pour Coup)* 3/19, 8 pm, Le Conte Elementary School, 2241 Russell nr. Ashby, Berk.; also 3/20, 8 pm, United Mission Church, 23rd St./Capp, SF, 863-1410, \$2, childcare provided.

United State Cafe: *Reeler Madness* plus Laurel and Hardy and Betty Boop, plus Beyond, a live music/dance/light show, 3/20, 8:30 and 11 pm, \$2; *Rebel without a Cause* and *The Wild One* 3/27, 8 and 11:15 pm, \$1.50; 1538 Haight, SF, 626-4143.

Videoletters, women's videotapes from all over the country: 3/18, 7:30 pm, Network Coffeehouse, 1036 Bush, SF; 3/21, 7:30 pm, Intersection, 756 Union, SF; 3/27, 9 pm, Bishop's Coffeehouse, 1437 Harrison, Oakl.; open to men and women.

THEATER

★OPENINGS

Beclch

Previews 3/19-21 at 8 pm. Opens 3/26 and continues thru 4/25, Thurs.-Sun. at 8 pm, at Way Station 99, 1111 Addison, Berk., 548-4728, \$3.50-\$2.50/\$1 previews.

Berkeley Stage Company presents Rochelle Owens' play about a woman's fantasy as the Great White Hunter in turn-of-the-century Africa.

Show Boat

Opens 3/19, continues thru 4/24, Fri.-Sat. at 8:30 pm. At Walnut Creek Civic Arts Theater, 1641 Locust, Walnut Creek, 938-9468 or 939-0355.

Contra Costa Musical Theatre presents the Jerome Kern/Oscar Hammerstein musical that popularized "Ol' Man River," "Can't Help Lovin' that Man" and other show tunes.

MINI-REVIEWS

AC/DC

Thru 3/28, Thurs.-Sun. at 7:30 pm, the Magic Theatre, 1618 California/Polk, upstairs, SF, 441-8001 or dial TELETIX, \$4.50/\$3.50 students.

AC/DC is an electric play that doesn't really turn me on. It seems to be about the desensitizing impact of the mass media, but I can't tell for sure, since too much of the dialog is an incoherent blend of technical and hip jargon. A strong sexual element comes across as a male fantasy written on speed by the British author Heathcote Williams, whose high energy level requires dramatic discipline. The cast appears to understand what's going on, which is more than I can say for myself. —A.D.

Are You Still in Your Cabin, Uncle Tom?

Thru 3/21, Fri.-Sat. at 8:30 pm and Sun. at 5 pm. At the Oakland Ensemble Theatre, 660 13th St., Oakl., 832-8030, \$4.50-\$3.50.

The best thing about this musical adaptation from the famous 19th century novel is the title. Further comment would compound the disaster. —A.D.

Bullshot Crummond

Tues.-Fri., 8:30 pm, Sat., 8 and 10:30 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here—an uncommonly handsome hero (very well proportioned if you catch my drift), a dastardly villain of Teutonic origins, a wispy, blond, sweet young thing, thrills, chills and chases galore. And it all comes out in the wash at the edge-of-your-chair conclusion. —M.S.

An Evening at Widow Begbick's

Thurs.-Fri. at 8:30 pm and Sat. at 8:30 and 10:30 pm, Old Spaghetti Factory, 478 Green, SF, 863-6619, \$4.50-\$3.50.

A cabaret-style evening that consists of a melange of 15 compositions by Bertolt Brecht and Kurt Weill. The hostess is Widow Begbick, the Brechtian character from *Mahagonny*, played by blond, sinuous Carolyn Zaremba, who sings Brecht-Weill songs with a sexy ferocity. The admission price is a little steep for a show that only runs an hour, but I recommend it on the basis of Zaremba's performance alone. —I.O.

Find Your Way Home

The Showcase, Thurs., Fri. and Sat. at 8:30 pm; Sun. at 7:30 pm on alternate weekends (3/18-21), 430 Mason, San Francisco, 421-5331.

This Tony-award-winning play is unusual, perhaps even unique. It's a soap opera about homosexual love. Of course, television isn't quite ready for this sort of material, but if it were, *Find Your Way Home* could be called *As the Gay World Turns*. Hokey and schmaltzy and cliched, John Hopkins's play does at least benefit from fine performances, especially Stephanie Smith as Jackie Harrison. —A.D.

Kennedy's Children

Thru 3/28, Tues.-Fri. at 8:30 pm, Sat. at 2:30 and 8:30 pm, and Sun. at 3 and 7:30 pm. At Marines' Memorial Theatre, Sutter/Mason, SF, 673-6440, \$8.50-\$5.50.

Five losers who survived the 1960s sit around a New York bar and deliver five unrelated monologues, each more boring than the one before, about their experiences through that traumatic decade. Unfortunately, their lines utterly lack any sort of insight into either the period or the characters themselves, and the result is not much more than a review of ten years' worth of news headlines. If you lived through the Sixties, you don't need to see this play. —M.E.M.

The Rivals

On alternate weekends, Thurs.-Fri. at 8:30 pm, Sat. at 2:30 and 8:30 pm and Sun. at 7:30 pm (3/25-28), at the Showcase, 430 Mason, SF, 421-5331, \$7-\$5.

Sheridan's brilliant satire on 18th century manners is an uproarious spoof of the tradition of romantic love purveyed by the popular novels of the time. The Actor's Ark Theatre's production features some handsome and accomplished young actors and has enough good moments to carry us through its few slack scenes, which painfully result from overdirection or overacting in the low comic interludes. Susan Chapman is a properly simpering Mrs. Malaprop, slaughtering the English language at every turn. Michele Ferrigno plays Faulkland with a whimpering petulance that is a fine example of comic exaggeration. Ann Matthews gives a credible performance as Julia, his long-suffering counterpart, though her beauty and style seem better suited to the lead role of Lydia Languish, whose addiction to romantic novels and consequent refusal to marry any but a pauper sets up the complications on which the plot depends. Catherine Foster turns in a saucy performance as Lucy, the maid and go-between who matches up Sir Lucious O'Trigger with Mrs. Malaprop when the fortune-hunting Irishman fancies he is courting the lovely Lydia. —F.F.

The Rocky Horror Show

Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, at the Montgomery Playhouse, 622 Broadway, SF, 788-8282 or major ticket agencies, \$8.50-\$7.50.

A sodomite's delight—a campy, raunchy revue featuring a chorus line in black stockings and garter belts, a transvestite scientist from Transylvania who creates a male sex object a la Frankenstein, a rainy night, a haunted castle and a pair of innocent squares who are introduced to the joys of sex by Dr. Frank-Furter.

continued next page



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The whole thing makes you think of the Addams Family gone gay. The commentary is rather forced, and some of the lyrics are dumb, but the cast headed by David James as the mad transvestite really pour it on and the show takes off. —F.F.

Tango

Thru 3/28, Fri-Sat. at 8:30 pm and Sun. at 7:30 pm, 2525 8th St., Berk., 548-7677, \$3-\$2. Slawomir Mrozek's amusing contemporary satirical farce about a social rebel's son who wants to reinstate the old values becomes a nightmare during the third act, thus failing to heed the wise old admonition not to change horses in midstream. Till then, the protagonist's attempt to convert an anarchistic and charmingly loony household to conventional behavior produces many light and intellectually telling moments. Fine performances by Robert Elross and Barbara Beebe highlight the play, whose director Wendell Phillips too often adopts a pace that reminds me more of a jitterbug than a tango. —A.D.

Theater reviews by Andrew Cohn, Arthur Diamond, Frederick Feid, Michael E. Miller and Irene Oppenheim.

CURRENT RUNS

ACT: Tennessee Williams's *This Is (An Entertainment)* 3/18 and 23-24 at 8:30 pm; Henrik Ibsen's *Peer Gynt* 3/19-20, 22 and 26-27 at 7:30 pm; Peter Shaffer's *Equus* 3/20 at 3:30 pm; Shakespeare's *The Taming of the Shrew* previews 3/25 at 8:30 pm and 3/27 at 2:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

And Miss Reardon Drinks a Little, by Paul Zindel, presented by SF Actors Ensemble, thru 3/27, Thurs-Sat. at 8:30 pm, 2940 16th St., SF, 861-9015, \$3.50-\$2.50.

Godspell, 3/24-27, 8:30 pm, Wabe Theatre, Lone Mountain College, 752-7000, \$1.

The Indian Wants the Bronx and Rats, two one-act plays by Israel Horowitz, 3/18-21, 8 pm, at the Julian Theater, 953 De Haro/20th St., SF, 647-8098, \$2.50/\$1.50 students.

In Sorrow's Room, by China Clark, presented by Grassroots Experience Theatre Company, thru 3/20, 8:30 pm, at the Earthly Vibes, 292 Turk, SF, 441-4751, \$4.50.

Jailor's Daughter, adapted from Shakespeare's *Two Noble Kinsmen* by Birnam Wood, presented 3/20, 3 pm, at the Unity Fair, in McLaren Park, SF, free.

The Magic Hole in Space, by Marlena Magaldi, presented by Total Theatre, thru 4/10, Sat-Sun. at 8:30 pm, at the Academy of Ballet, 2121 Market nr. Church, SF, 387-3758, \$2.50/\$2 students.

Mama, presented by the Warped Floors Pivertorium, 3/22-24, 8:30 pm, Neighborhood Arts Theatre, 220 Buchanan nr. Market, SF, \$1 donation at the door.

Of Mice and Men, adapted from John Steinbeck's novel, presented by Berkeley Repertory Theatre, thru 4/18, Tues-Sat. at 8 pm and Sun. at 7 pm, 2980 College Ave., Berk., 845-4700, \$5-\$3.50.

Moonchildren, by Michael Weller, Thurs-Sat. at 8:30 pm and Sun. at 8 pm, Open Theatre, 441 Clement, SF, 751-3089, \$3/\$2.50 srs., students.

Mother of the World, on 12 female spiritual figures, featuring music by the Sufi Choir, 3/20, 8:30 pm, Nourse Aud., 275 Hayes/Van Ness, SF, 642-2561, Macy's and 922-9783, \$4/\$3.50 advance.

Rags and Patches Theatrical, abstract and absurdist works, 3/19-20, 8:15 pm, Live Oak Theater, 1301 Shattuck/Berryman, Berk., 849-4120, \$2 donation at the door.

The Ramayana, combining ancient Indian traditions and modern drama techniques, 3/27, 8 pm, Nourse Aud., 275 Hayes/Van Ness, SF, \$3.50/\$3 advance at Rainbow Bridge Bookstore and Dawn Horse Books, SF.

Under Milkwood, by Dylan Thomas, presented by MPC Players, 3/18-20, 8:30 pm, intersection, 756 Union, SF, 397-6061.

The Woody Guthrie Story, a play with music by Guthrie, presented by the Busted, Disgusted and Can't Be Trusted Troupe, 3/26-27, 8 pm, at the Julian Theater, 953 De Haro/20th St., SF, \$2 donation.

Yeomen of the Guard, by Gilbert and Sullivan, presented by the Lamplighters, thru 4/3, Fri-Sat. at 8:30 pm, plus a matinee at 2:30 pm on 3/28, Presentation Theater, Turk nr. Masonic, SF, 752-7755, \$5.50-\$4.50/\$3-\$2.55 srs., students.

Yonkers Production Company presents a pair of one-act plays, Jack Fritsch's *Coming Attractions* and Mike Lewis's *The Madness of Lady Bright*, 3/20-21 and 27-28, 8:30 pm, SIR Center Theatre, 83 6th St./Mission, SF, 673-4258 or Macy's, \$4.

MUSIC-DANCE

East Bay Dance Perspectives, a faculty company of the East Bay Music Center, modern and jazz dance program, 3/18, 8 pm, Rainbow Sign, Grove/Derby, Berk., 234-5624, \$2/\$1.50; also, 3/19, 8 pm, Unity Church, 28th/Nevin, Richmond, 234-5624, \$2/\$1.50 students, srs.

American Ballet Theatre: all-Stravinsky program, 3/18 at 8:30 pm, *Petrouchka*, *Le Baiser de la Fée* and *Les Noces*, SF Opera House; *Giselle*, 3/19 at 8 pm, Zellerbach Aud., UC Berk.; *Les Sylphides*, *Jardin aux Lilas*, *Don Quixote* and *Fancy Free* 3/20 at 2 pm, Zellerbach Aud., UC Berk.; *Las Hermanas*, *At Midnight*, *Les Patineurs* and a pas de deux from *Le Corsaire* 3/20 at 8 pm, Zellerbach Aud.; *Les Patineurs*, a pas de deux from *Don Quixote*, *At Midnight* and *Push Comes to Shove* 3/21 at 2 pm, Zellerbach Aud.; *Brahms Quintet*, *Epilogue*, *The Maids*, *Concerto* 3/21 at 8 pm, Zellerbach Aud.; tickets \$12.50-\$5.50/\$4 standing room for sold-out performances, dial TELETIX or 642-2561, Macy's and other agencies.

SF Symphony: Michael Tilson Thomas conducts with pianist Alexis Weissenberg in a program of Ruggles's *Evocations*, Ives's *Symphony No. 2*, Griffes's *Nuages* and Rachmaninoff's *Piano Concerto No. 2* 3/18 at 8 pm in Zellerbach Aud., UC Berk. and 3/19 and 3/20 at 8:30 pm in SF Opera House; Michael Tilson Thomas conducts with the SF Symphony Chorus in an all-Beethoven program including the *Symphony No. 5* and *Calm Sea and Prosperous Voyage* (open rehearsal, 3/24 at 10 am) 3/24 and 3/26 at 8:30 pm and 3/25 at 2 pm in SF Opera House and 3/27 at 8 pm in Flint Center, De Anza College, Cupertino; tickets \$11.50-\$4.50, 431-5400, TELETIX, Macy's, and other agencies.

Blue Dolphin: Lee Hester and friends, 3/18; new music works by Peter Plonsky and Ingram Marshall, 3/19; video works by Paul Challacombe, 3/20; Delta X Cube, 3/24; improvisation and original compositions by John Gruntest and Joe Sabella, 3/25-26; Continuum, 3/27; all 8:30 pm, 3819 17th St./Sanchez, SF, \$1.50 donation.

Flora Purim, with Aïro and Fingers, 3/19, 8 pm, Paramount Theater, 2025 Broadway, Oakl., 465-6400 or dial TELETIX, \$7.50-\$5.50.

Old First Center for the Arts: organ concert by Michael McGrew, 3/19, 8:30 pm,

works by Bach, Ives and others, free; violinist Carmo Romano performs chamber works, 3/19, 10 pm, \$1.50; Great First Nights at the Opera, 3/21, 4:30 pm, with soprano Aline Pierce deEraso, tenor Richard C. Brown and pianist Antonio Ubaldo, \$2; harp and flute music by Victoria Hurd and Rebecca Friedman, 3/26, 10 pm, \$1.50; Real Electric Symphony with Ron Pellegrino, 3/27, 8 pm, \$2.50; SF Recreation Symphony, 3/28, 4:30 pm, \$1; Van Ness/Sacramento, SF, 776-5552.

Wallflower Order, women's dance collective from Oregon, plus feminist singer/songwriter Alicia, 3/19, 8:30 pm, Cat's Paw Palace, 2547A 8th St., Berk., \$2.50 donation.

1750 Arch Street: harpist Phyllis Schlomovitz, 3/19, works by Haydn, Petri, Pierne and others; Elizabethan music performed by baritone Tom Buckner, soprano Susannah Wood and lutenist Joe Bacon, 3/20; Bay Area Poet's Coalition Spring Equinox Celebration, 3/21, 2-5 pm, free; California Baroque Ensemble, 3/26, music from France; the Italian Songbook of Hugo Wolf, 3/27, performed by lyric soprano Margot Power and tenor Thomas Goleeke, 8:30 pm, unless otherwise noted, 1750 Arch, Berk., 841-0232 or dial TELETIX, \$3/\$2.50 students/\$2 srs.

Margaret Jenkins Dance Company series, thru 4/4; new works by Jenkins, Fri. at 8:30 pm, \$2.50/\$2 students; *Equal Time*, by Michael Palmer and Jenkins, Sat. at 8:30 pm, \$2.50/\$2; demonstrations of new dance techniques, Sun. at 2 pm, free; at the Jenkins Dance Studio, 2005 Bryant/18th St., SF, 648-5278.

Mantric Sun Mountain Band and lectures by Dr. Ajari on aspects of Buddhism, Japanese zen gardens and Mount Fuji 3/19; Noh drama, 3/26; at 8 pm, 2358 Pine, SF, free.

Kindertotenlieder by Mahler, performed by Berkeley Chamber Orchestra with mezzo-soprano Judith Steinberg, 3/20, 8:15 pm, St. Mark's Episcopal Church, Bancroft/Ellsworth, Berk., \$2.50.

Flutist Mong Pil Kim, 3/20-21, 2:30 pm, Little Theater of the Legion of Honor, Lincoln Park, Clement/34th Ave., SF, 558-2881, 75¢ plus museum admission.

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Mug shots of Lenny Bruce, from Fred Baker's portrait of the comedian, "Lenny Bruce Without Tears." March 20, at 10:30 pm, on KQED channel 9, 864-2000.

Children's folk dance festival, 3/21, 1:30-3:30 pm, Oakland Aud., 10 10th St., Oakland, 273-3891, free.

Orlando, Handel's chamber opera, presented by Donald Pippin and Bay Area Opera Concertante, McKenna Theater, SF State, 19th Ave./Holloway, SF, 585-7174, free.

Evensong: all-Bach program for Bach's Birthday, 3/21, \$2.50; Hermann Le Roux sings Frank Martin's *Quatre Sonnets* and new works by Ed Drake, 3/28, \$1.50; both 8 pm, at Church of the Advent, 261 Fell/Franklin, SF.

Sunday night concerts: pianist Laura Nicolaisen, 3/21, works by Mozart, Griffes and others; Charles Ives's *Concord Sonata* and other works, 3/28, performed by pianist Robert Hagopian and baritone James Bert Neely, 8:30 pm, Old Spaghetti Factory, 478 Green, SF, 648-1892, \$2.50/\$2 srs., students.

Classical dance of South India, Sudan, Bali and Java, 3/21, 2 pm, with Mimi and Lesandre and Pamela Rogers, Berkeley Fellowship of Unitarian Hall, 1924 Cedar/Bonita, Berk., 647-9897 or 526-5346, \$2.50/\$1.50 children.

Van Cliburn, 3/21, 2:30 pm, Flint Center, De Anza College, Cupertino, 257-9555, \$8.50-\$4.

Duo Carmina, flute and guitar music by J. S. Bach, Locatelli, Baron and others, 3/21, 8:15 pm, Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, donation.

Requiem Mass in D minor by Mozart, 3/21, 8 pm, presented by the Trinity Church Choir, Trinity Episcopal Church, Bush/Gough, SF.

Violin and cello concert by Alice and Eleanor Schoenfeld, 3/23, 8 pm, music by Martinu, Kodaly and others, Community Music Center, 544 Capp, SF, 647-6015, donation.

Music Wheel, traditional music of North America and Great Britain, 3/23, 7 pm, Sunset Branch Library, 1305 18th Ave., SF, free.

Mattiwilda Dobbs, soprano, 3/26, 8:30 pm, Veterans' Aud., Van Ness/McAllister, SF, 775-2021 or Macy's, \$6.50.

Chicago, 3/27-28, 7 pm, Cow Palace, SF, \$8.50/\$7.50 advance, dial TELETIX.

CLUBS

SAN FRANCISCO

Boarding House: Tom Pacheco and Dick Feller thru 3/21; Dick Feller, 3/23-28; 960 Bush, 441-4333.

City: Ann Jillian and Deborah Shulman, thru 3/28; Montgomery/Broadway, 391-7920.

Country Road: Sweet Chariot, thru 3/20; 736 Irving, 665-6551.

El Matador: Bob Dorrough, thru 3/20; Anita O'Day, 3/23-27; 492 Broadway, 434-2913 or dial TELETIX.

Great American Music Hall: Norman Blake, 3/18, plus the Arkansas Sheiks; Stephanie Grappelli, 3/19-20; Jean Luc Ponty, 3/23-24; Bola Sete and John Fahey, 3/25; 859 O'Farrell, 885-0750.

Keystone Korner: Mel Ellison, 3/22; Archie Shepp, 3/23-28; 750 Vallejo, 781-0697 or dial TELETIX.

Miyako Garden Bar: Bill Leonhart, Tues.-Sat.; Post/Laguna, 922-3200.

Mooney's Irish Pub: Steam'n' Freeman, 3/19-20 and 26-27; 1525 Grant, 982-4330.

Mustard Seed Coffeehouse: folk music, 3/19 and 26; comedy, Sat.; 432 Mason.

Network Coffeehouse: folksinger Stephen Bailey Medoff, 3/19; Jacob's Ladder, 3/26; 1036 Bush, 989-6097.

Old Waldorf: David LaFlamme, thru 3/20; Steve Seskin Band, 3/21-22; Mark Naftalin, 3/23-25, black tie optional; the Rowan Brothers, 3/26-27; Steve Seskin Band, 3/28-29; California/Divisadero, 921-3050.

Omnibus: Sidekicks, 3/18 and 25; Charles Biscuit Band, 3/19 and 27; Slezee, 3/20 and 26; Tim Scoville and Mike Wilhelm, 3/22; Rogers and Burgin, 3/23; Happy Valley, 3/24; jazz jam, Sun. at 3 pm; rock/blues jam with Ascension and friends, Sun. eves.; 1821 Haight, 752-7338.

Paul's Saloon: bluegrass jam, Tues.; High Country, Wed. and Fri.; the Good Ole Persons, Thurs. and Sat.; Sonoma County Line, Sun.; 3251 Scott/Lombard, 922-2456.

Pier 23 Cafe: Dixieland jazz with the Pier 23 Jazz Band, Fri.-Sat., from 9 pm and Sun.,

4-9 pm; Pier 23, on the Embarcadero, 362-5125.

The Reunion: Buddy Collette Quartet, 3/19-20; Jerome Richardson Quartet, 3/26-27; Bennett Friedman Big Band, Mon.; Roger Glenn's Latin-Salsa Band, Tues.; Salsa de Berkeley, Wed.; Obeah, Thurs. eves. and Sun. from 4-8 pm; Eddy Soleta and Friends, Sun. eves.; 1823 Union, 346-3248.

Sacred Grounds: David Barnett and Victoria Clark, Sun.; Vince Dallus, Mon.; game night, Tues.; poetry, Wed.; Edward Rollin, Thurs.; Blackberry, Fri.; Anne Henderic and friends, Sat.; 2095 Hayes/Cole, 387-3859.

Savoy: John Lee Hooker and Lowell Fulson, 3/19; Gary Smith and John Lee Hooker, 3/20-21; 1438 Grant, 391-2821.

Villa Basque: Dave Judd and the Blue Sky Band, 3/19-20; 5410 Geary, 752-2030.

Wild Side West: Cris Williamson, 3/19; Girlzberry Jam, 3/20-21; BeBe K'Roche, 3/26-27; 720 Broadway, 391-0460.

EAST BAY

Bacchanal: the Good Life, 3/21; 1369 Solano, Albany, 527-1314.

Bishop's Coffeehouse: film, 3/18, *His Girl Friday*; women's night, 3/19, Cheryl Jones; Gary and Dan, 3/20, Songs from Two Brothers; film, 3/25, *Cat Ballou*; women's night, 3/26, feminist films and mixed media by Shessa; Videoleaders, 3/27; 1437 Harrison, Oakland, 444-9805.

Cafe Valerian: Bill White, 3/18 and 25; Lawrence Hammond, 3/20 and 24; Juli Moscowitz, 3/23; Bill White and friends, 3/27; 4218 Piedmont, Oakland, 654-6321.

Dreamers: BeBe K'Roche, 3/25; 394 Grand Ave., Oakland, 465-7550.

Ed Howard's Place: Super Snap, 3/18, 23 and 25; Johnny "Guitar" Watson, 3/19-20; disco with Sir Michael and Mr. T, 3/24; 3614 Foothill Blvd., Oakland, 533-5000.

Freight and Salvage: Pat Golubin, 3/18; Arkansas Sheiks, 3/19-20; hoot, 3/23; Rogers Burgin, 3/24; Touch of Grass, 3/25; Good Ole Persons, 3/26; Silver String Macedonian Band, 3/27; 1827 San Pablo, Berk., 548-1761.

It Club: Bill Thacker and the Southlanders, Fri.-Sat.; 10102 San Pablo, El Cerrito, 525-1177.

Keystone Korner: Mile High and Alexis, 3/18; Stoneground, Terry Garthwaite and Heartsfield, 3/19-20; Sons of Champlin, 3/21, plus Carrie Nation; Carrie Nation, 3/22; King Fish and Carrie Nation, 3/23; Jerry Corbett and Rogers and Burgin, 3/25; Earthquake, Greg Kihn and Eddie Money, 3/27; 2119 University, Berk., 841-9903.

La Pena: benefit for People's World, 3/18, with a report from the Mid-East; Bernardo Palombo and Bay Area Progressive Musicians (BAPMA), 3/19; Bernardo Palombo and Los Viajeros, 3/20; White Panther benefit for Tom Stevens and Terry Phillips, 3/21; Martes Popular, 3/23; Venezuelan dinner and free concert;

film benefit for Puerto Rican Socialist Party, 3/24, *Puerto Rico*; benefit for NICH (Non-Intervention in Chile), 3/25; benefit for KPFA Third World Bureau, 3/26; Flor del Pueblo, 3/27; films from Bolivia, *Cry of the People* and *End of the Revolution*, 3/28, 3105 Shattuck/Prince, Berk., 848-2568.

La Salamandra: open mike, 3/18 and 25; BeBe K'Roche, 3/19; Koan, 3/20; Ways of Meringue, 3/21; poetry, 3/22, with Thomas Dawson and Jennifer Stone; variety night, 3/23; J. D. and Spring Fever, 3/24; Vortex, 3/26; Bay Area Comedy Troupe, 3/27; Jean Desarmes, 3/28; 2516 Telegraph, Berk., 841-9070.

Longbranch: Jerry Miller Band and Spoons, 3/18; Earthquake and Mile Hi, 3/19; Stoneground and Sassy, 3/20; Greg Kihn and the Rubinoos, 3/21; Raw Power and King Bee, 3/23; Little Roger, 3/24; Country Porn and Back Road, 3/25; Stoneground and Out of Hand, 3/26; the Shakers, 3/27; Greg Kihn and the Rubinoos, 3/28; 2504 San Pablo, Berk., 848-9696.

Starry Plough Irish Pub: Anne Leist, John Gallagher and Tony Gross, Mon.; open mike Tues.; Bound for Glory, Wed.; Sean and Milosa, Thurs.; Grainegog Ceili Band, Fri.; Rhythm Bones, Sat.; benefit for California Homemakers Association, 3/21; 3101 Shattuck/Prince, Berk., 848-9560.

West Dakota: Toni Brown, 3/18; Obeah, 3/19-20; Gay Brewer and Jump Street, 3/21; Lew Hopson, 3/22; Soundhole, 3/23; Gary Smith, 3/24; Night Flyte, 3/25; Country Porn, 3/26; Obeah, 3/27; 1505 San Pablo, Berk., 526-0950.

NORTH-SOUTH

The Brewery: Pat Paulson and Father Guido Sarducci, 3/18; the Shakers, 3/19-20; 29 N. San Paderio, San Jose, 287-2762.

Inn of the Beginning: Duck's Breath Mystery Theatre, 3/18; Hedzoleh Sounds, 3/19-20; Sandy Bull, 3/21; Peter Welker Quartet, 3/22; the Mirrors and Titanic, 3/24; Toni Brown and Happy Valley, 3/25; Clover and the Heroes, 3/26-27; Fat Chance Ramblers, Jimmy Dan Briar and Barbara Champin, 3/28; 8684 Old Redwood Hwy., Cotati, 795-9955.

Odyssey Room: Cracker Jack, 3/21; John Lee Hooker and Charlie Musselwhite, 3/22; South Bay Express, 3/28; Rock-It, Tues.-Sat.; 799 E. El Camino/Wolfe, Sunnyvale, 245-4448.

Sleeping Lady Cafe: Mog Ruith, 3/18; the Tasmanian Devils, 3/19; the Chico David Band, 3/20; Laura Allan, 3/21; Pamela Poland, 3/22; Brother Music, 3/23; hoot night, 3/24; Stanley Jackson and Joy, 3/25; Rick Roth, 3/26, plus Tony Cortes; Honey Creek, 3/27; Laura Allan, 3/28; 58 Bolinas Road, Fairfax, 456-2044.

Sophie's: Fever, 3/18-20 and 25; Together, 3/23; Gary Smith Band, 3/26-27; 260 California Ave., Palo Alto, 324-1402.

RADIO WAVES

FRIDAY, MARCH 19

All-request concert. Call up and ask for your favorites. KPFA 94 FM, 9 am, 848-6767.

KPFA Marathon continues. Today is Justice and Injustice Day. Features include taped interviews with Ruchell McGee and George Jackson. KPFA 94 FM, all day.

On Friday the Eagle Soars. La Raza music, news and information. KPOO 89.5 FM, 3-5:30 pm.

Zorba, starring Herschel Bernardi and the original Broadway cast. **Show Album**, KRON 96.5 FM, 7 pm.

Ski Report. Tune in before you take off for the mountains. KALX 90.7 FM, 8 pm (aired nightly).

New York Philharmonic. Selections tonight include Schubert's *Symphony No. 5*, Wagner's *Siegfried Idyll*, Webern's *Songs Opus 8* and *Opus 13* and Stravinsky's *Pucelle Suite*. KDFC 102.1 FM, 8 pm.

The Hall of Fantasy plus Lum & Abner. **Golden Age of Radio**, KSFO 560 AM, 8-9 pm.

Astrology plus a look at the future of the country and you with astrologer Dan Fry. **Ed Busch Talk Show**, KNBR 68 AM, 8 pm.

San Francisco Symphony live broadcast. Ruggles's *Evocations*, Ives's *Symphony No. 2*, Griffes's *Nuages (Clouds)* and Rachmaninoff's *Piano Concerto No. 2 in C Minor*. KKHI 1550 AM/95.7 FM, 8:30 pm.

A Matter of Life and Death. Lois Nettleton stars as the widow of a famous football player who blames the strange love that fans had for her husband as the cause of his death. **Mystery Theater**, KSFO 560 AM, 9-10 pm.

SATURDAY, MARCH 20

America: a Prophecy. A special 18-hour broadcast with numerous and prominent guests featuring music, readings and symbolism. Presented by the New Dimensions Foundation. KQED 88.5 FM, beginning at 7 am.

Sounds of People. "Mama" O'Shea hosts this program of "shouting out and fighting back in the common struggle to survive." KPOO 89.5 FM, 10 am-noon.

Half a Sixpence, starring Tommy Steele and the original Broadway cast. **Show Album**, KRON 96.5 FM, 1 pm.

Folk Festival, USA. The Philadelphia Folk Festival, part II: featuring the Deadly Nightshade, Leon Redbone, David Bromberg and Ali Anderson, among others. KALW 91.7 FM, 5 pm.

Saturday Night at the Opera. Offenbach's *The Gossips* and Telemann's *Pimpone*. KDFC 102.1 FM, 8 pm.

Salzburg Festival of 1975. Smetana's *String Quartet in E Minor*, Dvorak's *String*

continued on next page

The San Francisco Chiropractic Society is pleased to announce the association of Dr. Lowell D. Houser in practice with Dr. Richard W. Fletcher in offices at 1336 Polk St. — hours Monday through Saturday by appointment, phone (415) 673-8333. Dr. Houser, son of Boyd A. Houser of North Platte, Nebr., is a graduate of the Los Angeles College of Chiropractic. His undergraduate studies were at Colorado State University with graduate work at Missouri University. He is a member of the Acacia Fraternity, Naval Reserve, Sigma Chi Psi Chiropractic Society, and the California and American Chiropractic Associations, as well as the San Francisco Society. Dr. Houser served as a U. S. Naval Aviator, agriculturist, and journalist before entering the Chiropractic profession.



L. D. Houser, BA, BS, DC

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continued from previous page

Quartet in F, Op. 96 and Janacek's *String Quartet No. 2 (Intimate Letters)*. KKHI 1550 AM/95.7 FM, 8 pm.

Ms. Understood. Tonight, a look at women and money — the benefits and disadvantages of liberation. KSFO 560 AM, 8:30 pm.

The Sealed Room Murder. A man is found murdered in a room whose door and windows are locked from the inside. **Mystery Theater**, KSFO 560 AM, 9 pm.

Movie reviews. Discussion and examination of new films. KALW 90.7 FM, 9 pm.

University Theater. Stanford Drama Dept. reads a Chekhov play. KSFO 560 AM, 10 pm.

SUNDAY, MARCH 21

Black Renaissance. Ms. Miriam Gholikely, member of the Congress for the Continuation of the American Revolution, discusses her group with moderator Sam Skinner, 7 am. Followed by **Community Dialogue**. This morning's subject: **Life and Death: Who pulls the plug?** Dr. Frank Felice and Dr. Ray Dennehey of USF discuss abortion, mercy killing and euthanasia. 7:30 am. KFOG 104.5 FM.

Irish Rebel Hour. Irish music, politics and community information. KPOO 89.5 FM, 9-10 am.

Bach's Birthday. An all-day music program dedicated to J. S. Bach featuring cantatas, motets, chorales, sinfonias, sonatas. KPFA Marathon, 94 FM.

Gentlemen Prefer Blondes. with Carol Channing. **Show Album**, KRON 96.5 FM, 1 pm.

Switzerland folk music, plus a commentary on international affairs. **Globetrot**, with George Marsh. KBRG 105.3 FM, 4 pm.

Sunday Night Opera. Haydn's *La Fedelta Premiata* performed by the Suisse Romande Radio Chorus. KKHI 1550 AM/95.7 FM, 8 pm.

The Summer People. A young couple become terrorized when they cannot find their way out of a town whose 280 inhabitants all appear to be the same age. **Mystery Theater**, KSFO 560 AM, 9 pm.

Jerry Rubin, retired Yippee, discusses his new path of personal and spiritual growth in relation to political work. **Response/Feedback**, a live call-in. KJAZ 93 FM, 9 pm.

Inner Dimension. SF physician Dr. Jane Lee discusses health care and women in China on this live, call-in. KABL 96 AM, 10:15 pm.

The Goon Show. *The Man Who Never Was*, with Peter Sellers, from the BBC. KALW 91.7 FM, 11 pm (repeated 3/23, 12:30 pm).

King Biscuit Hour. Supertramp featured tonight, recorded live at Royal Albert Hall. London. KSAN 95 FM, 11 pm.

MONDAY, MARCH 22

The Voice of the Carmichael. An instrument, developed in Israel, that incorporates the sound of both the piano and harpsichord. Varied classical selections of famous composers will be presented. KPFA 94 FM, 9 am.

Letcher County, Kentucky. How government, economics, strip-mining and industry affect the lives of people in the heart of the Appalachian coal country. **Options**, KALW 91.7 FM, 11 am.

SF Board of Supervisors meeting, live from City Hall. KPOO 89.5 FM, 2-5:30 pm.

Gypsy, starring Angela Lansbury. **Show Album**, KRON 96.5 FM, 7 pm.

Philadelphia Orchestra. Mozart's *Piano Concerto No. 21 in C*, Bruckner's *Symphony No. 7 in E*. KKHI 1550 AM/95.7 FM, 8 pm.

California Crossroads. Old and new writings, music, poetry, interviews, plus a historical examination of the peoples who shaped California from the Native Americans, Spanish-Mexicans, Chinese and Japanese, Black gold miners and farmers. KPFA Marathon, 94 FM, all day.

Abortion debated and discussed by guests Florence Fee (Pro-Life Council) and Jayne Townsend (Pro-Abortion). **Ed Busch Talk Show**, KNBR 68 AM, 8 pm.

Native American Culture. Music, news and public affairs. KALX 90.7 FM, 9 pm.

TUESDAY, MARCH 23

Rice Pot. Third World Communications presents Asian-American poets and interviews with community people. KPOO 89.5 FM, 1-3 pm.

Fiddler on the Roof, with Zero Mostel and Beatrice Arthur. **Show Album**, KRON 96.5 FM, 1 pm.

Third World Music. Featured musicians: Patrice Rushen, Roy Ayers, Jori Lucien, Betty Davis, Taj Mahal, Cannonball Adderly, among others. KPFA Marathon, 94 FM, all day.

SF Board of Education meeting, live. KALW 91.7 FM, 7 pm.

Fibber McGee & Molly plus Lum & Abner. **Golden Age of Radio**, KSFO 560 AM, 8 pm.

Concert Hall. Schmitt's *Symphony for String Orchestra* and Beethoven's *Piano Concerto No. 4 in G*. KDRC 102.1 FM, 8 pm.

Boston Symphony. Debussy's *Images* and Schumann's *Symphony No. 2 in C*. Op. 61. KKHI 1550 AM/95.7 FM, 8 pm.

A Living Corpse. A devious 19th century professor whose death is imminent keeps himself alive through a strange hypnotic trance. **Mystery Theater**, KSFO 560 AM, 9 pm.

WEDNESDAY, MARCH 24

This Nation. This program focuses on US environmental and energy policy on how that affects the rest of the world. KPFA 94 FM, 8 am.

1975 Holland Festival. Milhaud's *Les Choephores* plus Ravel's *Daphis et Chloe* recorded by Radio Nederland. KPFA 94 FM, 9 am.

Ronald Reagan. Leo Lee, of National Public Radio-SF, reports on the ex-governor's years in California. **Options**, KALW 91.7 FM, 11 am.

Women's Voices can be heard as they sing and talk. KPOO 89.5 FM, 11 am.

The Environment. Documentaries concerning industrial and air pollution, pesticides and chemicals, cancer and occupational health hazards. Also an examination of the national energy policy, nuclear weapons and endangered species. KPFA Marathon, 94 FM, all day.

Prose and Cons. Voices for freedom from inside California prisons. **Prison Poetry**, KPOO 89.5 FM, 3-5 pm.

My Fair Lady, starring Rex Harrison, Julie Andrews and Stanley Holloway. **Show Album**, KRON 96.5 FM, 7 pm.

Concert-by-the-Bay. Mahler's *Symphony No. 8 in E-Flat (Symphony of a Thousand)* performed by the Vienna State Opera and the Singverein Chorus and Vienna Boys Choir. KKHI 1550 AM/95.7 FM, 8 pm.

Concert Hall. Holst's *Fugal Overture*, Mozart's *Eine Kleine Nachtmusik* and Schubert's *Symphony No. 3*. KDRC 102.1 FM, 8 pm.

Future Tense. An exceptional college broadcast featuring sound effects, music and script from the "X Minus One" series. **Golden Age of Radio**, KSFO 560 AM, 8 pm.

Jerry Rubin, author of *Growing (Up) at 37*, discusses his new book and other subjects. **Ed Busch Talk Show**, KNBR 68 AM, 8 pm.

Brain Drain. American, Russian and French space scientists die under strange circumstances, with no official explanation readily available. **Mystery Theater**, KSFO 560 AM, 9 pm.

Keystone Korner live remote broadcast. KPOO 89.5 FM, 11:30 pm.

THURSDAY, MARCH 25

NAACP Executive Director Roy Wilkins addresses the **National Press Club**, KALW 91.7 FM, 5:30 pm.

Your Legal Rights. Legal problems in nonlegalistic language. What the law is, who it serves, ways to deal with it individually and collectively. Presented by the People's Law School. KPOO 89.5 FM, 6:30 pm.

Bay Area Poetry. Local poets read their works. KALX 90.7 FM, 7:45 pm.

Concert Hall. Karg-eler's *Praise the Lord with Drums and Cymbals* and Holst's *The Planets* performed by the New York Philharmonic, Leonard Bernstein conducting. KDRC 102.1 FM, 8 pm.

New classical releases. Tchaikovsky's *Fatum*, Op. 77, Bartok's *Music for Strings* and Schubert's *Piano Sonata in B-Flat*. KKHI 1550 AM/95.7 FM, 8 pm.

Hassling . . . Hassling . . . Organizing. Highlights from last month's Hard Times Conference. Wading through unemployment and welfare bureaucracies, organizing childcare, psyching out the job market. KPFA Marathon, 94 FM, all day.

Hans Conreid stars as a supposedly reformed prankster who is suspected of being involved in a practical joke that threatens to be his last. **Mystery Theater**, KSFO 560 AM, 9 pm.

—B. Lance Greenfield



Gay Liberation and Socialism, a panel discussion with women and men gay activists, 3/19, 7:30 pm, Mission United Church, 23rd St./Capp, SF, 626-8768, 75¢ donation, childcare provided. Sponsored by the New American Movement.

Female Sexuality, a two-day workshop for lesbians and bisexual women, led by Jan Zobel, 3/19, 7-9 pm and 3/20, 10 am-4 pm. At the YWCA, 620 Sutter, SF, 775-6500 for pre-registration.

Gay Health Workers Conference, 3/19, 7:30-10 pm and 3/20, 9 am-5 pm, for gay men and women involved in health care and related fields. With films, music, workshops and discussions. At Mobile School, 1563 Page, SF, childcare provided.

Group jogging: Dolores Park-Castro Village run, 3/21, meet 10 am at Church/20th St.; Sunset Blvd. run, 3/28, meet 10 am at the parking lot at the intersection of Sunset Blvd. and Lake Merced Blvd.; both SF, 626-9081 or 626-1350 for more info. Sponsored by Lavender U.

Rising Son Collective presents films and video, 3/22, 8 pm, including Michael Wallin and his film *The Place Between Our Bodies* plus *Gay Teachers* and *Flesh, Fire and Fury*, made by Queer Blue Light. At the Blue Dolphin, 3819 17th St./Sanchez, SF, \$1 donation, to raise funds for a coffee-house and cultural center in the Castro area.

Coalition to Defend Gays in the Military (Affiliated with the Pride Foundation) has organized to publicize all cases of discrimination against gay men and lesbians in the military, to raise funds for legal defense and to raise the issue of constitutional rights in the military. For more info call 431-1522.

Gay events information line, with a two-minute recorded rundown of raps, rallies and special events. Call anytime of day or night: 771-7979.

Coming Out, a counseling group for women, Mondays, 7:30 pm, South County Women's Center, 25036 Hillary, Hayward, 537-2112, \$2 per session, call to sign up.

Gay People's Union of Stanford sponsors a women's social, Tues.; men's social, Wed.; rap group, Fri.; all 8 pm, at the Old Firehouse, on the Stanford University campus. For information, referrals, peer counseling, call 497-1488.

THE GUARDIAN FLEAMARKET

By Cathy Luchetti

CLOSE-OUT ON CLOCKS. Up to 40% off on new digital Westclox and reconditioned digitals with completely new parts at Westclox Factory Service, 540 Mission, SF, 392-1063. Center "dump table" advertises clocks up to half off, including a large chocolate-brown porcelain kitchen clock, lime-green plexiglass clock with chimes and the popular bold-face 14-inch "school" clock in brown, gray or silver mylar rim. In the wristwatch department: gold-plated quartz electronic light-emitting diode watches were \$185, now \$69.95. Plus a collection of quartz electronic liquid display watches, reduced from \$150 to \$55. All reconditioned and sale items come with a guarantee.

ESPRESSO MAKERS. Rarely does a kitchenware store on posh Pacific Street offer top-quality Italian espresso machines of all makes and sizes for direct-from-the-factory prices. But at Thomas Cara, 517 Pacific, SF, 781-0383, you can find a brown aluminum Milanese cappuccino machine with steam spout for frothing milk and steam gauge on top for \$45.54; an identical model (lacking the steam gauge) sells at the Emporium for \$75. The more complex La Pavone model, sporting a hydrometric pump (necessary for true espresso flavor), steam vent for heating milk and a rear valve for connecting directly into a water supply, sells for a direct factory price of \$179, compared to the same model for \$255 to \$265 elsewhere.

SAVE ON TOOLS. Fox Hardware, 70 Fourth St., SF, 777-4400 has cut prices from \$189.95 to \$89.95 on a

special purchase of 250 industrial-duty Black & Decker cut saws, complete with case and blades. The rest of the store is also red-tagged with some great savings: Black & Decker 3/8" variable speed reversing drill was \$29.99, now \$24.99; locking gas caps were \$5-\$7, now \$1.99; Sunbeam Pro hair blower/dryer, four-speeds, was \$24.98, now \$11.88; Family Handyman "Do-it-Yourself" encyclopedia, was \$3.98, now 49¢ each; plus bins full of discounted hand saws, scissors, screwdrivers and assorted hand tools.

JERRY BROWN'S NONRESIDENCE. A three-foot-high dollhouse version of the governor's spurned Sacramento executive mansion is reduced from \$140 to \$90 at Sweet Dreams, 2921 College, Berkeley, 548-8697. The hand-made, white-painted colonial-style mansion comes complete with Doric columns and green-shuttered windows.

BRUNCH IN THE TENDERLOIN. As improbable as a creperie and sausage shop might sound on lower Turk Street, one does exist, with outdoor shrubs, yet. McLevy's, 294 Turk, SF, 441-0240, has a sizable selection of brunch-lunch dishes such as the McNapoli special (omelet, tomato, pepper, onion, wholewheat toast and coffee, \$1.55) or the Harold Lloyd (two scrambled eggs with sausage, bagel and coffee, \$2.95). Also a heaping platter of desserts baked by star chef Wanda Yuna, formerly of Eppler's Bakery. Other delicacies: Polish sausage, German bratwurst, Tavern knackwurst, crab salad, quiche (\$1.30), soup (an excellent minestrone afloat with sweet corn, 94¢), crepes, \$1.85.

GREEN GULCH POTATO BREAD. The Zen Center's Green Gulch Farm home-baked bread — such as sesame millet, potato and raisin cinnamon — sells daily for \$1 at Green Gulch Market, 297 Page, SF, 863-2298. Day-old goes for 80¢.

DONUT HOLES. Raised, glazed donut holes are 3¢ each at Golden Fluff Donuts, 4054 Piedmont, Oakland, 653-8560. Only a handful of donut shops in either SF or the East Bay even sell these little morsels, and most prices range from 5¢ to 14¢ each.

ZUNI, HOPI, NAVAJO JEWELRY. Stephen's in Northpoint Center, 350 Bay, SF, 391-7578, has knocked 50% off current prices on several trays of bulky Indian rings out of heavy silver, some in petitpoint design (tiny turquoise points in a diamond shape), others a mixture of turquoise and coral. Original prices range from \$29 to \$50.

CHEESE OF THE WEEK. 20% sliced off regular prices for one select brand of cheese weekly at Hickory Farms, 350 Bay, SF, 781-7857. Currently their extra-extra-sharp New York cheddar is \$2.39/lb., part of a special purchase lot they rarely have an opportunity to buy because of the heavy demand.

SEASONED CHESTNUT HALF-BARRELS. Extra large half barrels with somewhat rusty metal bands and stained staves are \$6.99 each at the Cost Plus Garden Shop, 2633 Taylor, SF, 673-6400. Highly discounted items inside the main store: Mexican glassware, hand-blown from spiraled, pale aqua, amber and lime glass, now 19¢ and 29¢. Each glass slightly lopsided but highly individual.

GUARDIAN CLASSIFIEDS

Categories alphabetized as follows:

Legal Notices
Appliances
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Automotive
Boats & Sailing
Books & Publications
Cheapos
Childcare
Clothing
Counseling
Employment
Employment Wanted
Entertainment/Billboard
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Instruction
Instruction—Dance
Instruction—Music
Lifestyles
Lost & Found
Men
Metaphysical
Misc. for Sale
Misc. Wanted
Music
Outdoors
Performing Arts
Personals
Personals—Business
Photography
Professional Services

Real Estate
Rentals
Rentals Wanted
Rentals Shares
Rentals Sublets
Rentals Sublets Wanted
Rides
Schools
Special Notices
Travel
TV & Stereo
Unique Services
Vacations/Retreats
Women

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Painting
Plumbing
Roofing
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LEGAL NOTICES

FOR INFORMATION ON PLACING LEGAL NOTICES — CALL STEVE AT 824-2506

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17787
The following persons are doing business as: VICTORIAN WINE AND SPIRITS SHOP at 3821 24th Street, San Francisco, CA 94114.
Charles Gerard Barany Jr., 3955 18th Street, San Francisco, CA 94114.
Willis Jerome Larkin, 3955 18th Street, San Francisco, CA 94114.
This business is conducted by Co-Partners.
Signed Charles G. Barany Jr.
This statement was filed with the County Clerk of the City and County of San Francisco, California, on February 13, 1976.
Pub. Dates: Feb. 26, March 4, 11, 18, 1976. B-69917

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17880
The following person is doing business as: THE YOGA WORKSHOP at 1806 Union Street, San Francisco, CA 94123.
Diane Neuman, 158 Magnolia Street, San Francisco, CA 94123.
This business is conducted by an individual.
Signed Diane Neuman
This statement was filed with the County Clerk of the City and County of San Francisco, California, on February 24, 1976.
Pub. Dates: March 11, 18, 25, April 1, 1976. B-69939

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17878
The following person is doing business as: ESOTERIC ARTS at 1089 Valencia St., San Francisco, CA 94110.
Bruce St. John Maher, 256 Lexington, San Francisco, CA 94110.
This business is conducted by an individual.
Signed Bruce St. John Maher.
This statement was filed with the County Clerk of the City and County of San Francisco, California, on February 23, 1976.
Pub. Dates: March 11, 18, 25, April 1, 1976. B-69942

ORDER TO SHOW CAUSE

No. 642-351
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA, IN AND FOR THE COUNTY OF SAN FRANCISCO.
In re the marriage of CAROL MOALEM and JOSEPH MOALEM for an Order to Show Cause why petitioner, Carol Moalem, should not be held in contempt of this court.
It is ordered that all persons interested in the above-entitled matter appear before the court at 9:15 am, on Friday, April 9th, 1976 in Department 10, Room 402, City Hall, San Francisco, California, and show cause, if any, why petitioner CAROL MOALEM SMITHTON should not be held in contempt of this court.
It is further ordered that a copy of this Order to Show Cause be published in the Bay Guardian, a newspaper of general circulation printed in San Francisco, California, once a week for four successive weeks prior to the date set for hearing on the petition.
Dated: March 1, 1976
S. LEE VAVURIS
Judge of the Superior Court
Entered: Filed March 4, 1976. Carl M. Olsen, Clerk, by W. Fletcher, Deputy Clerk.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18080
The following person is doing business as: SHA'RA IMPORTING CO. at 513 Capp St., SF, CA. P. O. Box 40016, 94140.
Harry A. Chacra, 513 Capp St., San Francisco, CA 94110.
This business is conducted by an individual.
Signed Harry A. Chacra
This statement was filed with the County Clerk of the City and County of San Francisco, California on March 9, 1976.
Pub. Dates: March 18, 25, April 1, 8, 1976. B-70023

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18075
The following person is doing business as: MILES PAWSKI & CO. at 167 Buena Vista Ave. E., San Francisco, CA 94117.
Miles Pawski, 167 Buena Vista Ave. E., San Francisco, CA 94117.
This business is conducted by an individual.
Signed Miles S. Pawski
This statement was filed with the County Clerk of the City and County of San Francisco, California on March 9, 1976.
Pub. Dates: March 18, 25, April 1, 8, 1976. B-70022

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18058
The following person is doing business as: JUST LANDED IMPORTS at 524-22nd Ave., San Francisco, CA 94121.
Melvin Covello, 542-22nd Ave., San Francisco, CA 94121.
This business is conducted by an individual.
Signed Melvin Covello
This statement was filed with the County Clerk of the City and County of San Francisco, California on March 8, 1976.
Pub. Dates: March 18, 25, April 1, 8, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18102
The following person is doing business as: ANAJA at 3996 23rd Street, San Francisco, CA 94114.
Holly Z. Altman, 3996 23rd Street, San Francisco, CA 94114.
This business is conducted by an individual.
Signed Holly Z. Altman
This statement was filed with the County Clerk of the City and County of San Francisco, California on March 11, 1976.
Pub. Dates: March 18, 25, April 1, 8, 1976.

The Bay Guardian was adjudicated a newspaper of general circulation in San Francisco County on November 5, 1975, and can now publish your legal notices. Call Steve at 824-2506.

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Street Merchants and Artists Wanted! For booth rentals at The Fog Dog Summer Festival-Monterey Fairgrounds. For information write Fog Dog, P.O. Box 2163, Berkeley, CA 94702 or phone 836-1543, evenings. 548-4393. Deadline 3-31.

Custom handmade shoes and boots, moccasins and clogs. Call Michelle.
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Always a Large Stock
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cards, poetry, quotations, letters, you name it. I'll scribe it — beautifully. Call Mary Lou, 282-9948 — reasonable rates.

Electric potters wheel and hi-fire kiln, molds, glazes, clay. Phone for appointment. (415) 585-2553.

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Auto Mechanic
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Anti-seist, people's garage. Honest, quality work. All makes—especially Volvos, Datsuns. 863-1431. Tuesday-Saturday, 10-6.

In Downtown San Francisco - AUTO PARTS, FOREIGN AND DOMESTIC - Top Brands - Low Prices at Kray's - 160 7th Street - 621-3311.

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Any Auto/Motorcycle Tuned-Repaired. People's prices — free estimates by phone. 826-6584, 10 am-8 pm only.

AUTOMOTIVE

'69 Ghia. \$2395. 441-4545.

BUYING A USED CAR? Don't get a LEMON! Independent Evaluation Service Protects YOU! Telephone 665-2487

'64 VW bus needs work, recently rebuilt engine \$350/best offer. John, 653-5115.

'71 Fiat, 124 Sport coupe, AM-FM, Konis; Michelins, impeccable, \$2400. 863-9639.

Starving artists special: Fifty Chevy house-bus, gas stove, lights, reefer, Oriental rugs, bathtub, queen couch-convertable, new tires, radiator, engine has 5000 miles, vacuum brakes, two speed rear, newly painted, \$2400. 626-2162.

1968 Austin Healey Sprite, convertible, 4 speed. '72 transmission. Average 32 mpg. \$1000. 222-2332.

'62 VW, will trade for old model station, call 647-9934, noon-6 pm.

Toyota '74 Corolla wgn. 4 spd. 21,000 mi. Excellent cond. \$2395. 843-3438 eves.

Bay Guardian employee wants a car now. Looking for a VW bug that is in good running condition for \$400 or less. Call Rebecca — 826-8459 or leave message 673-6023 before 6:30 pm.

1974 DODGE TRADESMAN 300. Bed, cabinets, shag carpeting, tape deck, panelling, many extras. \$4500. 821-4813.

BOOKS & PUBLICATIONS

SF Women's Center/Switchboard Library open to women 10 am-10 pm daily. Have books, periodicals and resource books by and for women. Call us at 431-1414 for info or books to donate.

I buy books, paperbacks, hardcovers, scholarly collections. Top prices, free pick-up. 654-8231.

Want to sell your artwork? Want to buy artwork? You must have this indispensable book. "Exhibiting Spaces 75-76," 260 pp., paper, \$6.95 (including postage and handling). Send payment with order to SHP, 61 Collins, SF 94118.

LOLLIPOP POWER INC.

Feminist books for children, including two new titles. For brochure, send 13¢ stamp to: Lollipop Power, PO Box 1171-B, Chapel Hill, NC 27514. (310 Weaver, Carrboro, NC. Please respond to box address.)

"Three Years of Martial Law" by the "Civil Liberties Union of the Philippines." Original smuggled to America. Possession of this booklet is a crime in the Philippines. Send \$2 to "CLUP," 435 Hyde St., #421, SF, CA 94109. (1333 Jones. #903.)

Learn all about the boys at City Hall (and what they're doing with your tax money)—in the weekly Bay Guardian! Subscription deals on page 2 of this issue.

PAPERBACK TRAFFIC BUYS

current quality paper and hardbacks, artbooks top cash or trade. 558 Castro, SF, 863-9165.

CHEAPOS

The Guardian Cheapos are a mini-bargain basement of items FOR SALE or WANTED. You can place a CHEAPO for \$2 (Ads must be a maximum of 10 words, must be private party ads, items wanted or for sale must be \$50 or less and the price must appear in the ad. ADS FOR FREE ITEMS WILL BE RUN FREE!! You must say it's free in the ad.) Send to GUARDIAN CHEAPOS, GUARDIAN BUILDING, 2700-19th St., SF, CA 94110.

Long pink feather boa \$50 or B/O. 752-1767 eves.

6' meditation pyramid. \$15. Very portable/collapsible; Redwood frame, 845-6310 ext. 420.

DRAPES (2 pr./50x84) plus matching rugs (2x3 and 4x6). Red. Worth \$100, \$40 yours. Lance, 751-8028.

Stereo compact component system with cassette tape deck. \$40. 861-1734.

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Stereo FM tuner \$50. 648-8702.

Selling your Baroque bowling ball? Your Impressionist Sedan chair? Looking for a Louis XIV stash box? Call Wendy at 824-2506 to place an ad in the Guardian Classifieds.

"Many things difficult to design prove easy to performance." —S. Johnson

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CLOTHING

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Breaking old patterns by Gestalt, Gurdjieff, meditation, dreamwork, and jokes. Chris, 849-4762.

DATING? SEEKING A SPOUSE?

Just whom do YOU wish to date, live with, marry? Get a Psycho-social Profile of YOUR preferred partner. His/her values, personal characteristics, preferred roles, lifestyle, etc. Requires 3 hour consultation/evaluation. \$45. Andrew Hoffman, M.A. 548-3839.

Superline counselor with a religious background. Do you need to see someone? 681-4055.

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Primal opening and personalized growth experience to help you shape your own life. Short term intensives available. Four years experience at established clinic. Reasonable. P.O. Box 835, San Rafael, 94902. 457-4622. We'll return your call.

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A sensory deprivation tank, recommended by John Lilly, is available for your use. By appointment only. 285-0349.

EMPLOYMENT

COMMUNITY ACTION

E. Bay Citizen's Action Organization seeks socially minded, hard working individuals to canvass for membership & fundraising. Management opportunities. 654-1797.

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Seminars, individual counseling, Resumes. Call for no-cost interview.

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Temporary assignments. Apply 681 Market St. Accountants Temporary Staff. Call 495-TEMP.

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and share your special interest, great hobby, or unique knowledge of some area of SF lifestyle... Send info and photo to: San Franciscans, 2115 Van Ness, SF 94109.

BAY GUARDIAN

The BAY GUARDIAN has immediate openings to phone solicitors part-time, evening hours. If you have a good phone voice and enthusiasm for the Guardian, call Glenn Murta. Mon-Thurs., 5-9 pm at 824-7660 for details.

BE A GUARDIAN ANGEL

For each 4 hours you volunteer (eves. preferred), we will rain a 24 issue Guardian subscription on your head (or the head of your choice). Steep yourself in the redolent atmosphere of alternative journalism! Call Glenn, 824-7660, Mon-Thurs., 5-9 pm.

Entertainment listings writer/consumer reporter, preferably with newspaper of magazine experience. Full or part-time. Send resume and clips to City Editor, Personnel, Bay Guardian, 2700 19th St., SF 94110.

Full time driver for office dispatch. Car a must. Preference to commercial plates. Familiarity with SF necessary. Call Deborah, 824-7660.

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Immediate opening for experienced salesperson in Guardian Classified Ad Department. Call Steve 824-2506.

POLITICAL ACTIVISTS

Socially minded, hard-working indi. needed for non-profit, multi-issue legislative lobbying org. Job involves canvassing, petitioning, fund-raising and staff projects. Mgt. opportunity. Call CITIZENS ACTION LEAGUE, 864-7520.

Wanted: Legal Secretaries and Typists. No fee. Mary Souza Personnel Agency, 12 Geary, Phone 433-7575.



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People are our business. Every applicant, every client gets special attention. We have the RIGHT jobs with the RIGHT companies at the RIGHT salaries. Our specialty is legal, but we have many other interesting positions, either temporary or permanent, with prestigious San Francisco companies. Come by for a chat and a cup of tea—see for yourself why we have gained such a fine reputation and discover the many interesting positions open in your field.

NO FEE

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CHEAPOS

If it's free or cheap (under \$50) the place to sell it is the CHEAPOS category, the Bay Guardian's bargain basement bonanza. 2 lines, 2 bucks — can ya beat that? (Items wanted or for sale only!)

Send your Cheapo to: Guardian Bldg., 2700-19th St., S.F., Ca. 94110

Folk Guitar
Theory, Tablature, Fahey Style. 8 years teaching experience. B.A., credentialed. Oakland, Jill Moscovitz, 532-5034.

BANJO, GUITAR, DULCIMER, MANDOLIN. Classes begin each month. SF School of Folk Music, 3241 Scott, 931-6116.

FUNK U.

If your musical questions are augmenting, while your knowledge seems diminished, try Blue Bear Waltzes. Rock, Jazz, Blues, Country, Funk. Lessons, theory, workshops. Registration closes March 26. Call 334-5702. Blue Bear Waltzes, 2403 Ocean Ave., SF.

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Now offering 8 week courses in record production, studio engineering, and studio musician-ship. Beg. and adv. Blue Bear Studios, 915 Howard St., SF 94103. (415) 543-2125.

The BAY GUARDIAN often has openings for phone solicitors: part-time, evening hours. If you have a good phone voice and enthusiasm for the Guardian, call Glenn Murta, Mon.-Thurs., 5-9 pm at 824-7660 for details.

CONTEMPORARY GUITAR

Taught by professional. Modern improvisational concepts. Practical theory applications. All levels. Wilson, 655-2110.

Dear Waldo: I have heard that young shooter has taken to walking around in people's plates. Please tell him I don't find that very rat-like behavior. Thank you. Love, Killerfish.

LIFESTYLES

GAY ★ DISTINGAY ★ DATING
Discerning Introductions,
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SINGLES

Now you can meet someone really nice and perhaps date next week!! Free Brochure: Phone 421-3322 anytime. Datique Inc. . . . "For all ages, it's fast, easy and inexpensive."

BLACK BART CENTER

Information, counseling and support for people making transitions in work and lifestyles. Wednesday rap: Finding Your Own Way. Sunday rap: Shared Living. More. 282-7851.

SWEDISH GIRLS

eager to meet freethinking men! Intimate photos, details \$1. Sweden International, PO Box 7425-DB, Chicago, Ill. 60680.
(343 So. Dearborn St., Suite 1719, Chicago, Ill. 60604. Please respond to PO box address.)

COMMUNAL LIVING

RAP GROUP
Meet people into creating their own shared living space. Mike, 665-6578.

LIVING, LOVING, LEARNING

Non-monogamous? Cooperative? Living together? Communal? The Harard Community is looking for people looking for people in alternative lifestyles. Introductory meetings: San Francisco, first Friday each month, Unitarian Church, Geary at Franklin, 7:30 pm. Berkeley, second Sunday each month, 1606 Bonita at Cedar, 7:30 pm. Walnut Creek, third Friday each month. Co-op Shopping Center, 1510 Geary Rd. at Treat Blvd., 7:30 pm. (415) 658-6353

LOST & FOUND

LOST: Consciousness — My grey crested cockateil at Lands End Sat., 3/6. I am sad. Any info re. my friend — Francis, 397-3675.

METAPHYSICAL

ASTROLOGICAL COUNSELING
Your chart, with progressions and transits, applied to life situations (compatibility, vocation, etc.). In-depth session with experienced, professional, Astro-phone-trained counselor. Sylvia Moon Mollick, 863-5178.

Palm Reader

Past, present and future. Advice on all problems. Help in Love, Business, Health. Licensed. Don't compare me with any San Francisco readers. Madam Rachel, in Santa Rosa.
(707) 545-5568 (707) 545-7397

ASTROLOGY AND TAROT

Know yourself through these channels for personal growth, awareness and enlightenment. Readings and Classes.

CLAIRE LE NORMAND
332-5039

Personality readings using Tarot and psychic techniques. Knowledge of the future is meaningless without knowledge of the self. Call 548-2359, 10 am to 12 pm, Mon.-Fri.

For classes in ancient ways of Wicca, the rights of the Gods and Goddesses as practiced in Witchcraft and Covens call 359-2371 after 5.

MISCELLANEOUS FOR SALE

Musser PRO Vibes, \$750. 391-1475, 9 am-6 pm.

35mm camera & accessories: Hannimex Super TL 250mm f1.4 lens, 135mm f2.8 telephoto lens 2x lens, 28mm f2.8 wide-angle — \$150. 483-0369.

Juicers. All New Used Rentals Trades Headstands (Porta Yoga) Distillers Dehydrators Hal Stewart 835-4279.

Plexiglass aquarium, 55 gal., inclu. all accessories. \$125, call 586-0626.

Wedgewood gas stove (early '30's) with trash burner, \$170, call 647-9934, noon-6 pm.

Beautiful Hand Woven Navajo Rugs at Trading Post Prices. Details: C. Brookes, Shonto Trading Post, Shonto Navajo Indian Reservation, Arizona 86044.

Surplus Laboratory Chemicals: Huge Stock. Lacquer Thinner, Mylar Plastic, Blank Circuit Boards. Half Price. 893-8257.

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WE BUY HOUSEHOLD GOODS

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TIPI WANTED

Write: Ed Ritch, 7174 Clark Rd., Paradise, CA 95969 or call: 451-6457.

MUSIC

We buy used old guitars, banjos, mandolins, Martin & Gibson. The 5th String, 3249 Scott St., 921-8282.

NEED A GIG?

Or looking to put one together . . . Call THE MUSICIAN'S SWITCHBOARD. Active contact and referral service. Information about rehearsal space, copyright information, lessons, and more. Call in San Francisco: 626-6853 Mon.-Fri. 10-6, Sat. 12-5.

Rehearsal space, all Amps, P.A., etc. supplied. \$4/hr. Now booking for March & April. Jim, 664-6889.

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Instruction
Specializing in Music for Guitarists. Books/Sheets/Methods/Collections/Accessories. Classical to Jazz. Guitar Studio, 332 Gough St., 431-0511.

Fine piano tuning service. Work guaranteed. \$15. Call Bob, 285-9572.

(Not So)

GRAND OPENING

CLASSICAL RECORD EXCHANGE
583 6TH AVE., SAN FRANCISCO
386-3251 5-7 PM Tues.-Sat.

Drummer wanted, preferably female, to jam with newly formed band. Call Mary, 863-8655.

Band rehearsal studio — storage available. \$4/hr. Call Joe, 777-3377.

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10-40% OFF

MOST IN-STORE ITEMS

MARCH 8-20

Equipment, clothing, food & miscellany for cross-country skiing, snow-camping, climbing, backpacking, vagabonding.

THE SMILIE CO., 575 HOWARD, 421-2459

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Whitewater

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California, Oregon, Arizona, Mexico, China, Cheap. Sumptuous. One-day trips \$27; weekends \$55, etc. Free brochure, 236-7219.

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LEARN TO WRITE AND SELL!

Exciting 8-week Eve. Course

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ADVANCED ACTING LAB

Emphasizing voice and body movement; integrating emotional energy with intellectual control. "Creativity is boundless, sincerity yet disciplined." Grotowski. Starts March 15 in San Francisco, 10 weeks, evening classes. Limited to 15. Auditions necessary. Call 524-7117, if no answer, call 771-5290.

PERSONALS

Due to our legal liabilities, the Guardian will accept personal ads with Guardian boxes, P. O. boxes or mail service boxes ONLY. No phone numbers or private addresses will be published. Please see the coupon for price and box information. This policy applies ONLY to ads in the PERSONAL category.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800. Open 24 hours.

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE, San Francisco's foster home recruitment organization for information at 752-4142.

Dear Mephisto: Don't take it personally. It's a dog's life, believe me. Drop by for a milkbone. Sincerely, Junior Klein.

Sensitive, Romantic, Young Television Producer/Director Seeks Together Third World Woman To 28. Share Mellow, Unhassled, Good Times in the warmth of each other's company skiing-hiking-sharing-caring.

LIFE IS TERRIBLY SHORT

can we afford not to meet???

Mike, Guardian Box 10-23-D, 2700 19th St., SF, CA 94110.

Gay male Berkeley grad student seeks similar for platonic companion for September European travels. Rob, Guardian Box 10-23-R, 2700 19th St., SF, CA 94110.

Very handsome young man, age 30, highly educated, sensitive, discreet, is available for uncomplicated liaison with attractive woman. Occupant, PO Box 9305, Berkeley 94709.

Female to sail sloop with male owner on SF Bay, preparatory for 1978 cruise in Mexican waters. Over 28 write Sailor, Guardian Box 10-23-E, 2700 19th St., SF, CA 94110.

This is an honest and sincere invitation to a pleasurable "fly-by-night" affair. I'm divorced, male, 48, bright, exceedingly successful and a nice person. Desirably, you are beautifully female, with humor, substantially YOUNGER, interested in taking an intriguing gambol and will respond: Arthur, Guardian Box 10-23-B, 2700 19th St., SF, CA 94110.

Woman, teacher/artist, 25, attractive, educated, self-confident. Interested in meeting man of similar qualities for companionship and friendship. 435 Hyde St., #850, SF, CA 94109.

Feminist male, 32, wishes to meet interested women. I'm into women's politics, culture (Plexus, Meg Christian), my work: childcare. Lesser, peripheral only interests: astrology, chess. Am slender, long-hair, financially, emotionally self-supporting. Guardian Box 10-23-O, 2700 19th St., SF, CA 94110.

Tall, handsome, strong-principled, outdoors W/M, 26, seeking woman under 30 with family aspirations for serious relationship. Values? Simple, but deep. Guardian Box 10-23-N, 2700 19th St., SF, CA 94110.

We are interested in joining or forming a car rallye (CM-Gimmick) club in Oakland. If you know of a gd. club or would be int. in forming a new one please write Guardian Box 10-23-Q, 2700 19th St., SF, CA 94110.

San Jose couple B/M, W/F mid-30's desires to meet couples for friendship. State interests. Guardian Box 10-23-L, 2700 19th St., SF, CA 94110.

Bisexual woman, 45, seeks a warm relationship with East Bay woman. Box 23106, Pleasant Hill, 94523.

Fun-loving, quiet-spoken, attractive w/m, 30, 5'10", environmental lawyer, into acting, the arts, outdoor recreation, and new experiences, to meet pretty lady, happy with herself and her career and with dreams to share. Guardian Box 10-22-A, 2700 19th St., SF, CA 94110.

A different sort of woman: gentle, attractive, brainy, honest, creative, assertive, kind, outrageous, fun-loving, and mostly caring. Professional divorced mother of 2 fantastic kids. Believes women and men want the same things, and is looking to share some of them with a kind, understanding and responsible companion, preferably over 36. Guardian Box 10-23-H, 2700 19th St., SF, CA 94110.

Interesting, cultured, attractive W/F, seeks peaceful, comfortable, communicative relationship w/outgoing, affluent w/m 35-55, who's considerate, affectionate and as busy w/his career as I w/mine. Guardian Box 10-23-G, 2700 19th St., SF, CA 94110.

Together WM, 27, seeks aware & honest tall Black or Latin female 5'8" to over 6' for romantic dating. Write Jim, Guardian Box 10-21-R, 2700 19th St., SF 94110.

Drop-Off Your Ad.

At one of the convenient Guardian Drop-off boxes.

IN BERKELEY: CODY'S BOOKS/
2454 Telegraph Ave.

IN SF: ACME METAL SPINNING
WORKS/3817-24th St.

Ads will be collected from drop-off boxes every THURSDAY AT 11:00 AM.

Cody's Books and Acme are providing space for our boxes; not responsible for processing ads, furnishing forms, envelopes or making change. Ad copy must be accompanied by exact payment in a sealed envelope. If you need assistance, call David or Wendy at the Guardian classified dept. 824-2506.

or mail your ad to: Guardian Classifieds,
2700 19th St., S.F., CA. 94110.

DEADLINE IS FRIDAY, 3:30 P.M.

Single Issue Rates

BUSINESS CLASSIFIEDS: \$4.50 per issue (2 issue minimum) for the first 15 words or less; 25¢ for each additional word. (If you charge money, or represent an organization, you are a business).

NON-BUSINESS CLASSIFIEDS: \$3.25 (minimum) for the first 15 words; 20¢ for each additional word. "Ask about bulk rates for style and content variability."

Style Options

In addition to basic word rate.

24 PT.	\$2.50/line	upper case	9 spaces max.
		lower case	10 spaces max.
10 PT.	\$1.00/line	upper case	22 spaces max.
		lower case	25 spaces max.
6 PT.	15¢/word	upper case	30 spaces max.

SPACING CHARGE: (Centering, flush left, flush right) 35¢ per line. **One line per ad centered free.**

GUARDIAN BOXES: \$1.25/month. Mail forwarded if we are provided with stamped, self-addressed envelope. We must have your name, address, phone number. Such information is kept strictly confidential. **Boxes are closed after 30 days.**

"Ask about inserting logos and line borders to make your ad stand out."

Discounts

15% DISCOUNT = one ad inserted in 6 consecutive issues.

10% DISCOUNT = one ad inserted in 4 consecutive issues.

5% DISCOUNT = one ad inserted in 2 consecutive issues.

"Ask about year and 1/2-year contracts for big savings!"

Ad costs charged by the word. Phone numbers count as one word. All ad costs must be paid prior to initial insertion. No refunds on cancellations made after deadline.

Publisher is not responsible for ad errors beyond first insertion without notification. The Publisher's judgement will be the final determination regarding any advertiser offering goods or services related to sex or sensuality. The Bay Guardian has no control over classified advertisers. Hence we cannot assure you that your inquiry will be answered or that the product or service is accurately presented.

Specify type size in space to the left of line containing capitalized words.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	

Mountain man of parts available to woman of the elements. Scorpio/Taurus. New Age soldier of fortune spent Sixties as honcho/anti-honcho. Seventies exploring non-Attachment. Currently doing ritualized warfare with country teenagers and periodic city business. Bay Guardian Box 10-23-J, 2700 19th St., SF, CA 94110. Send words/sketches, not photos. The music is everything.

W/M, 50, self-employed, divorced, 5'10", 160 lbs.. Enjoy most outdoor sports, sailing my own boat, also dancing — but not into bar scene. Seeking W/F, 35-45. Would enjoy exchanging photos, Guardian Box 10-24-F, 2700 19th St., SF 94110.

DANA, just to touch you once again and you phone number, Lunar Liquide is the answer. Write Gary, Guardian Box 10-24-J, 2700 19th St., SF 94110.

DeKay has lost her book. If found please return to Box 3A, Guardian Classifieds, 2700 19th St., SF 94110.

Attractive, intelligent Sagittarius woman, 38, single, weary of office routines, would like to earn/learn by assisting man in interesting occupation. Loves animals, photography, travelling. Open to new challenges, all offers considered. Guardian Box 10-24-H, 2700 19th St., SF 94110.

Attractive, educated W/F, 31, with interesting life and experiences interested in finding male for fun-loving, goal-oriented life together. Prefer W/M, 30's. Guardian Box 10-24-L, 2700 19th St., SF 94110.

W/M, 27, seeks sensitive, open, honest, emotive, attractive, independent lady. Tired of bars, parties, and other unreal ways of meeting & getting to know women — thought I would try this process once. Write P. O. Box 44, Stinson Beach, CA 94970.

SHALL WE CLICK?

Distinguished, reputable camera seeks reproduction activities with local camera-ready copy. Our relationship may be long-term or one-shot. Calls concerning stats, reverses and halftones enthusiastically accepted. Discreet. Please call 824-7660 after perusing my ad on p. 8 of this issue. Don't leave me in the dark(room).

Woman, 30, attractive, tall, sensual, Jewish, professional; loves exploring quiet trails and adventurous dining. Seeks comparable man, non-smoker, to build relationship as lovers, confidants, companions, partners & parents. Guardian Box 10-24-G, 2700 19th St., SF 94110.

Intelligent attractive W/F 32 seeks attractive W/M 30-36 who is gentle and wants companionship W/woman interested in anthropology, photography, travel, movies and adventure. Guardian Box 10-24-M, 2700 19th St., SF 94110.

Independent, honest, handsome woman seeks kind, emotionally and financially self-supporting husband, 35-55. Must be comfortable living with strong feelings and fathering my 3-year-old daughter. Guardian Box 10-23-P, 2700 19th St., SF 94110.

Good looking, experienced & very active together Black male, Sag., would like to meet 2 good looking ambitious ladies interested in building a lovable financial together relationship. Can adapt very easy, race doesn't matter. Guardian Box 10-24-A, 2700 19th St., SF 94110.

Thoughtful, affectionate man, 28, educated, seeks woman, any age, for quiet times and loving. Guardian Box 10-24-B, 2700 19th St., SF 94110.

Are you bright & aware, honest & sincere? If so, this ad is for you. Sensitive female writer looking for person(s), age 30-40, with which to share the beauty of life. Guardian Box 10-24-C, 2700 19th St., SF 94110.

Two strong gentle men would like to share the company of a responsible female guest on weekend vacations to Northern California spas. Guardian Box 10-24-E, 2700 19th St., SF 94110.

Dear Lorabell, Have a Happy Birthday, and remember LIFE IS A LEAF! I love you, David.

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FRIDAY 19TH

FOLK MUSIC, COUNTRY STYLE: Kate Wolf, Liz Browder and String of Hearts. 7:30 pm, Josephine D. Randall Junior Museum, 199 Museum Way, SF, 863-1399, \$1.

GET A "MAKEOVER" in Mary Quant cosmetics and a cosmetic analysis of your face. Today and tomorrow, 10 am-6 pm, at Get Thee to the Nunnery, 905 Clement/10th Ave., SF, 752-8889, free.

"GOLLIWHOPPERS," a rollicking play about America's folk heroes, with music, dance, mime and songs. Presented by the Children's Repertory Theater of SF State, today at 4 pm, 3/20-21 at 2 pm, in the Arena Theater of the Creative Arts Bldg., 19th Ave./Holloway, SF, 585-7174, \$1.

GAY HEALTH WORKERS conference: Films, music, workshops and discussions on working conditions, gay health services and plans for change. For gay men and women who work in the health fields — orderlies, hospital technicians, nurses, clinic workers, people in mental health services. Tonight, 7:30-10 pm, and tomorrow, 9 am-5 pm. At the Mobile School, 1563 Page, SF, childcare provided.

STEPHANE GRAPPELLI, French jazz violinist who played with Django Reinhardt in the Quintet of the Hot Club in France. With the Diz Disley Trio. Tonight, through Sunday at 11:30 pm, at the Great American Music Hall, 859 O'Farrell, SF, 885-0750 or dial TELETIX, \$5.

RAGS AND PATCHES THEATRAH, an evening of abstract and absurdist mime and theater pieces. Tonight and tomorrow night, 8:15 pm, Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, \$2 donation.

SATURDAY 20TH

GIRLZENBERRY JAM, a women's rock/blues group, with Betty Kaplowitz. Tonight and tomorrow night, 9 pm, at the Wild Side West, 391-0460, \$1.50.

BLUEGRASS TUNES and old-time music by Ray Bieri, former lead singer of the Phantoms of the Opry. In an informal house concert presented by the SF Folk Music Club, 8 pm, 885 Clayton, SF, free.

FIRST AID CRASH COURSE: An eight-hour class in the basics. 8:30 am-5 pm, at the Golden Gate Chapter of the Red Cross, 1625 Van Ness, SF, 776-1500, \$4 for workbooks and bandaging materials. Call for reservations. (Also Thurs., 3/25.)

THE ACTUALIST CONVENTION moves from Iowa City to the shores of the San Francisco Bay, with two days of performances by more than 30 artists from different fields. Today: the Blake St. Hawkeyes, Julia Vinograd, Summer Brenner, Laura Chester, Duck's Breath Mystery Theatre, Andrei Codrescu, Susan Eros and others. Tomorrow: Mangrove, Rags and Patches Theatrah, Lewis MacAdams, and many others.

Judy Lazaroff in "Equal Time," Sat., 8:30 pm, thru April 3, Margaret Jenkins Dance Studio, 2005 Bryant, SF, 648-5278.



FRIDAY TO FRIDAY



The myth of Demeter as seen by school children: about 20 different full-color images will appear on 81 billboards around SF through March. The highest concentrations are around the Civic Center, South of Market and 16th St./Mission.

From 2 pm until the wee hours each day, at 2019 Blake, Berk., free.

BIO-CENTENNIAL UNITY FAIR II: This time the fair features music, dance, theater and poetry by local artists, films, video, light show, jugglers, mime, a crafts fair and a star-gazing party. In McLaren Park, Geneva/Mission, SF, 752-8610, \$2 donation/\$3 advance for both days.

SUPERBOWL REHASHED: Top Value TV (TVTV), makers of documentaries on the Guru Maharaj Ji and the 1972 Republican Convention, taped a week of the build-up of the 1976 Superbowl game in Miami. The result: an irreverent look at behind-the-scenes activities. At 8 pm, on KQED channel 9, 864-2000.

SUNDAY 21ST

CELEBRATE SPRING at the Bay Area Poets Coalition Spring Equinox reading. With poets Leslie Simon, Howard Norman, Laila, Andy Clausen and Bronson Lehr. 2-5 pm, at 1750 Arch Street, Berk., 841-0232, donation.

BACH'S BIRTHDAY (his 291st), celebrated with a concert of his church and secular music by soprano Renee Grant-Williams and harpsichordist William Pepper. Works include the *E Major Flute Sonata*, harpsichord *Partita in C Minor*, selections from the *Anna Magdalena Notebook* and cantata arias. At 8 pm, at the Church of the Advent, 261 Fell/Franklin, SF, \$2.50 donation. (KPFA, 94 FM, offers a whole day of J. S. Bach's music.)

OUTFIT AN ORCHESTRA or just pick up some old sheet music at the Grand Music Sale of the SF Conservatory. Instruments on sale include bargain-priced violins (from \$67.50), cellos, clarinets, mandolins, trombones and an Irish ballad harp. Plus used sheet music (25¢-\$15), portable stereos, books, records and more. Today, 11 am-4 pm, at the Music Rack of the Conservatory, 1201 Ortega, SF, 564-8086, free. (A preview sale will be held 3/20, 3-5 pm, for \$2 admission.)

TWO DOZEN POETS read at a benefit to save the Goodman Building from the Redevelopment Agency's demolition crew. Including Lawrence Ferlinghetti, Bob Kaufman, Paul Mariah, Carol Lee Sanchez, Julia Vose, Max Schwartz, Ruth Weiss and H. D. Winans. Plus music by Phil Kelley's Hot Licks, Tumbleweed and others. 2-9 pm, at the Goodman Bldg., 1117 Geary nr. Van Ness, SF, \$2 donation at the door.

YOU OUGHT TO BE IN PICTURES: The New Games Foundation wants you to come out and play with them and ham it up for pictures in the upcoming *New Games Book*. With the ever-favorite Earthball and other games like Dho Dho Dho (a varia-

tion of tag based on the principles of yoga). From 10:30 am, in Speedway Meadows, Golden Gate Park, on JFK Drive, in the vicinity of 25th Ave., free.

BEHIND THE SCENES look at new dance techniques, a series of demonstrations by the Margaret Jenkins Dance Company. Sundays thru 4/4; today, Structured Improvisation. At 2 pm, in the Margaret Jenkins Dance Studio, 2005 Bryant/18th St., SF, 648-5278, free.

PEOPLE'S PARADE and Spring Celebration: Come in costume, bring a musical instrument or anything else that might add to the festivities and join in the parade through the Haight. Begins at noon at the Haight/Stanyan entrance to Golden Gate Park, then east on Haight to Central,



Make a rainbow at the Exploratorium's Color Carnival, Sat.-Sun., 1-4 pm, thru March, Lyon/Bay, SF, 563-7337.

reverse and go west on Haight to Cole, then north to Oak where it will break up at the Panhandle at about 1 pm. Everyone welcome.

MONDAY 22ND

QUEER BLUE LIGHT video collective tapes, *Gay Teachers* and *Flesh, Fire and Fury*, in a benefit for the Rising Sun Collective, which plans to open a coffeehouse/cultural center in the Castro area of SF. Also, filmmaker Michael Wallin presents *The Place between our Bodies*, his personal film on gay men's sexuality. From 8 pm, at the Blue Dolphin, 3819 17th St./Sanchez, SF, \$1 donation.

HEARTS AND MINDS, the controversial documentary on the Vietnam War and the powers that were. 7:30 pm, Lenox Branch Library, West Portal Branch Library, 190 Lenox, SF, 566-4584, free. (Also tomorrow night at the Richmond Branch Library.)

PSYCHEDELIC FLASHBACK: The Beatles' *Yellow Submarine*. 7 and 9 pm, at the Bocce Cinema, 1434 Grant, SF, 362-9145, \$1, plus \$1 membership for four programs.

TUESDAY 23RD

MUSIC WHEEL, traditional folk music of Great Britain and North America, on such instruments as the autoharp, bowed psaltery, penny-whistle and recorder. Sunset Branch Library, 1305 18th Ave., SF, 566-4552, free.

MARK NAFTALIN opens a three-night "black tie optional" gig at the Old Waldorf tonight. California/Divisadero, SF, 921-3050, call for cover charge.

LEVI STRAUSS HIMSELF, along with fellow luminaries Alice B. Toklas, Adolph H. Sutro, Ernest Bloch, Yehudi Menuhin, Anthony Zellerbach and others, in the photographic exhibit "San Francisco Jews — Old Traditions on a New Frontier." Thru 4/9 in the Bank of America Concourse, California/Montgomery, SF, open during business hours, free.

WEDNESDAY 24TH

"GODSPELL" WITH A TWIST: The original production of this updated Biblical story featured a cast clothed in Superman T-shirts and blue jeans; this student cast is costumed in black ties, tails and masks. With choreography by Leni Sloan. Tonight thru Sat., 3/27, at 8:30 pm, in the Wabe Theatre, Lone Mountain College, 2800 Turk, SF, 752-7000, ext. 292 or 239 for reservations, \$1.

BLOWING THE BLUES: harmonics virtuoso J. C. Burris plays rural-style blues. 3-4 pm, Room A133 in the Arts Bldg., City College, Ocean/Phelan, SF, free.

JACK MICHELINE, a native of the Bronx whom Charles Bukowski once described as "a flowing jostling master," reads his poetry. With Janine Vega, author of *Hermit Poems* and *Poems for Fernando*. 3 pm, Barbary Coast Room of the Student Union Bldg., SF State, 19th Ave./Holloway, SF, 469-2227, free.

CONSPIRACY THEORIST Rusty Rhodes, executive director of the Committee to Investigate Political Assassinations, holds forth on "A Decade of Conspiracy: From Dallas to Watergate." With slides, photos and a screening of the Zapruder film. 7:30 pm, 250 McLaren Hall, University of San Francisco, Clayton nr. Fulton, SF, 666-6292, \$1.

FREDERICK WISEMAN, documentary film director, presents his latest cinema verite expose of America's institutions, *Welfare*, 7:30 pm, Wheeler Aud., UC Berk., 642-1124, \$2. Also screened at 7 pm in McKenna Theater, SF State, 19th Ave./

Holloway, SF, 469-1774, \$1.50. Tomorrow, SF State screens two of Wiseman's earlier films, *High School* (1968) at 12:30 pm and *Basic Training* (1971) at 7:30 pm, both followed by discussions with the director and both in McKenna Theater.

JERRY RUBIN presents himself. 7:30 pm, at Books Unlimited Cooperative, 1975 Shattuck, Berk., 845-6288, free.

THURSDAY 25TH

"ANTIGONE PRISM," a series of nine improvisations by the women's ensemble of the Berkeley Stage Company that explore, through the vehicle of the Greek heroine, the personal and social dilemmas of women. Tonight, tomorrow night and Sat., 3/27, at 8:30 pm. At Intersection, 756 Union, SF, 397-6061, \$2 donation at the door.

METAMORPHOSIS in dance: The Human Dancing Company presents an original body-language work called *Becoming Human: A Journey of Consciousness*, on the caterpillar-to-butterfly theme. The program includes "When Marriage Becomes Friendship," "sMother," "Prisoners of Love" and other pieces. Music from Brahms and Bach to the Beatles and Buffy Sainte-Marie. Tonight, 8 pm, Neighborhood Arts Theater, 220 Buchanan nr. Market, SF, \$2.50.

RAUNCH ROCK from Country Porn, a band not given to subtleties. With Back Road. From 9 pm at the Longbranch, 2504 San Pablo, Berk., 848-9696.

FRIDAY 26TH

MARTHA GRAHAM, modern dance pioneer, makes a rare onstage appearance to discuss her career and illustrate choreographic highlights with dancers from her company. Graham, who grew up in Santa Barbara, has said, "California swung me in the direction of Paganism." Tonight at 8:30 pm, followed by performances by her company 3/27 at 8:30 pm and 3/28 at 2 and 8 pm, all at the Curran Theatre, 445 Geary, SF. Tickets at Macy's or dial TELETIX, \$10.50-\$6.50.

"HAIR," the Broadway musical that took the Summer of Love and bared it on the stage, returns to the Bay Area on tour. 8 pm, at the Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$7.50-\$5.50. (Also 3/24-25.)

MANTRIC SUN MOUNTAIN Band plays traditional country and folk music with a Zen perspective. Plus a lecture by Dr. Ajari on Japanese Noh drama. At 8 pm, 2358 Pine, SF, free.

More events inside

For complete Bay Area theater and movie listings (first runs, foreign films, revivals), clubs, music, dance, radio highlights and gay events, see pages 18-22.

Paintings & drawings by Mark Tobey (below), thru May 1, Eliane Ganz Gallery, 3450 Sacramento, SF, 931-7542.

